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THE HISTORICAL SIGNIFICANCE OF THE WEIMAR REPUBLIC

ERIC C. KOLLMAN

WITH the military defeat of the Hitler régime in Germany in 1945, the chapter of German history between the end of the Second and the beginning of the Third Reich takes on a new significance for the historian. In the first place, unhampered research in the field of German history from 1918 to 1933 becomes once more possible, though some very valuable sources of documents have been destroyed by the Hitler régime.[1] Secondly, the period of the "Republican Experiment" becomes to the observer in 1947 at once more historical (now not the last but the second to the last chapter of German history) and more timely, because of possible attempts to go on from where the Republic left off and because of the temptation for the historical observer to compare 1918 and after with 1945 and after.

I am convinced that German history between the collapse of 1918 and Hitler's assumption of power in 1933 is significant out of all proportion to the short time it covers, not just as a chronology of failure nor as an experiment which miscarried, but as a social laboratory of the first magnitude, as a school of politics teaching us lessons which neither the historian nor the social scientist can afford to ignore. It must be admitted that they are predominantly lessons in what does *not* work in the political, social, economic, and spiritual life of a nation, and in a twentieth-century industrial society in general; but the lessons are valuable nevertheless.

Those fourteen years from November, 1918, to January, 1933, must be analysed by considering at least two major aspects. First, they must be seen in the larger context of European and world history between the First and the Second World War, a period in which from the beginning to the end Germany held, negatively or positively, a key position. And, secondly, those years must be viewed as a highly critical and significant period in the development of Germany. This latter aspect calls for a few remarks on the special character of German history and some crucial factors which shaped it.

I

The rise of Hitler in Germany and the Second World War have brought forth a veritable avalanche of books, pamphlets, and articles on the German national character and the reasons why Germany has been the permanent problem child—to put it mildly—in the family of nations. I cannot discuss here the merits and demerits of the more important publications on the subject, the one-sidedness of some interpretations, and the

[1]See Alma Luckau, "Unconditional Acceptance of the Treaty of Versailles by the German Government, June 22-28, 1919" (*Journal of Modern History*, Sept., 1945, 215).

fallacy inherent in certain approaches.[2] It will be sufficient to point out certain factors and developments without which an adequate understanding of German history is hardly possible. Needless to say, the following remarks can neither tell the whole story nor do justice to the complexity of German historical development.

A word then, first, on the geographical basis of German history. The division of central and southern Germany into small regions by mountains has at least intensified disunity and the all-important particularism in that part of the country, if it did not help to create them. The absence of a natural geographical centre had the same or similar results. Germany had no permanent capital throughout most of her history, as England had in London or France in Paris, to say nothing of the earlier role of Rome or Constantinople. Poor and uncertain boundaries or, as in the east, non-existent ones have hampered German historical development. The role of the frontier in the history of Germany is not less important than in that of the United States though of course with quite different results: the two most powerful political units on German soil, Prussia and Austria, grew out of the frontier position.

The importance of Germany's central location between France and Russia during the last centuries needs no special emphasis. The implications of this position in political, economic, and military affairs, its

[2]See Donald F. Lach's bibliographical article, "What *they* would do about Germany" (*Journal of Modern History*, Sept., 1945, 227 ff.) and Hannah Arendt's "Approaches to the 'German Problem'" (*Partisan Review*, XII, 93 ff.). In general, it can be said that all books or articles which try to reduce the uniqueness of German history or the reasons for Hitler's rise to power to one single factor are misleading, great as their merit is in individual cases for emphasizing a special aspect, e.g., Hans E. Fried's excellent book on *The Guilt of the German Army* (New York, 1942), or Heinz Pol's *The Hidden Enemy* (New York, 1943). On the fallacies and pitfalls of intellectual history see the very instructive article by Carl Mayer, "On the Intellectual Origin of National Socialism," in *Social Research* (May, 1942), and Arnold Brecht, *Prelude to Silence* (New York, 1944), 123 ff. Not much needs to be said about those interpretations which build their case on a constant, permanent, immutably sinister German character, a Hitlerian interpretation in reverse, so to speak, or on the antithesis of Prussia vs. Germany. The authors who hold the latter view seem to forget that Hitler was an Austrian, that national socialism started in Bavaria, that Prussia had a progressive administration almost throughout the whole period of the Weimar Republic. They would also be at a loss to explain how one of the purest liberals in German history was the Potsdam-born Wilhelm von Humboldt, while two authors who had much to do with the formalization of liberalism and with the development of legal positivism, Georg Jellinek and Hans Kelsen, were both of Jewish origin, Kelsen being an Austrian. Any list of Germans who are in one way or another spiritual ancestors of national socialism can be counterbalanced with a list of liberal, progressive, and humane Germans. Besides, spiritual ancestors of national socialism can be found in many countries (e.g., Gobineau, Carlyle, L. Stoddard). The problem is rather how and why the international phenomenon of fascism came to such a vigorous flourishing in Germany. Another factor which is at least overstressed in discussions of German history is the fact that only a very small part of Germany was ever Romanized. But why is it then, one must ask, that Rumania, once largely a Roman province, is still in many respects a rather backward country while Sweden and Norway, never under the Roman Eagle, can hardly be characterized as barbarian?

liabilities and its assets, are obvious enough. Much of Germany's fate becomes easily comprehensible if one stops describing and evaluating events in her history on a strictly Western pattern and sees them rather as occurring in a region where Western and Eastern influences meet. This position between West and East is also reflected in Germany's social history.

The most crucial factor here is the different development of the middle classes as compared with their history in most other Western countries. Although the German middle classes experienced almost as promising a rise to power in the later Middle Ages and in early modern times as those in the cities of Flanders and Italy, this power was first diminished, and then almost destroyed, as a result of the Reformation, the changed position of Germany in relation to the new trade routes, and the Thirty Years' War. One of the most fateful happenings in German history was Luther's decision to base his new church, not on the support of the revolutionary peasants and the people of the German cities and towns, but rather on the power of the princes, thus strengthening German feudalism and particularism. When, about one hundred years after the end of the Thirty Years' War, a German middle class began slowly to emerge again, we have the strange phenomenon of the development of an intelligentsia in a social vacuum—not as a mouthpiece of an economically strong and politically ambitious *bourgeoisie* as in seventeenth-century England and eighteenth-century France, but acting as the servant of princes, or merely crying in the wilderness, or escaping into a Romantic dream-world of music or philosophy or poetry. Goethe, after his beginnings as revolutionary and social reformer in Frankfurt and Weimar, wrote the tragedy of this German intelligentsia of the eighteenth century in his *Torquato Tasso*—and he was still the luckiest of them all.

The social and national character of the French Revolution had, of course, an important bearing on the history of the German middle classes at the turn from the eighteenth to the nineteenth century. In many regions of Germany the troops of the French Republic and of Napoleon were received originally as liberators (contrary to what one can read in many German history text-books). Later, Stein's, Humboldt's, and Scharnhorst's reforms in Prussia, following the crushing defeat of the old Prussian state by the forces of Napoleon, and indirectly of the French Revolution, seemed to give the German middle classes their chance. The history of the German reaction after the final defeat of Napoleon is too well known to need repeating here. In the light of earlier and subsequent developments, it is quite significant that Bismarck started his political career in the Prussian Diet with a forceful attack on the interpretation of the German War of Liberation as a war for political liberty.

When the German *bourgeoisie* (or part of it) finally revolted in 1848, it met with ignominious defeat. The reasons were many: lack of political experience, not enough economic strength, inability to make real inroads into the army. The complexity of the question of German unity, *klein-*

deutsch or *grossdeutsch*, centralization or federalization, monarchy or republic, would have taxed the wisdom, maturity, and strength of any class under the most favourable political circumstances. The defeat of 1848 had, of course, far-reaching consequences. Not only did it lead to widespread emigration and deprive the German liberal movement of very valuable human material, but also it prepared German liberalism for the compromise with the enemy of 1848 when he achieved what the *bourgeoisie* had tried to achieve in vain, the unification of Germany.

The defeat of 1848 is significant in still another way. It was suffered at a time when the *bourgeoisie* in the West, under the pressure of a rising proletariat, was changing from a revolutionary to a conservative class. That at least partly, if not wholly, explains the very weak and wavering performance of German liberalism in the revolution of 1848.[3] There were further signs of change in the political climate: the possibilities of a conservative-proletarian, anti-liberal coalition, explored in the talks between Bismarck and Lasalle; some aspects of the Second French Empire; and Disraeli's domestic policy in England in the late sixties. The conflict in Prussia in the early sixties taught once more a lesson similar to that of 1848, namely the weakness of German liberalism socially, politically, militarily, and to a certain degree even economically. The split of political liberalism in Prussia and throughout Germany after Bismarck's success in 1866 set the pattern for the compromise on which the Second Empire was to rest domestically: national liberalism allying itself with the enemy of yesterday. This, and the way in which the unification of Germany was finally achieved (not by a successful middle-class revolution from below but by a victorious war under the leadership of the Prussian army, the Prussian dynasty, the Prussian nobility, the Prussian bureaucracy, by a "revolution from above"), determined more than anything else the political character of the Second Reich and its final collapse. Seen in this perspective it is only a kind of historical logic that the Second Empire perished where and how it had been founded: at Versailles and in another war with France. This defeat shook the basis on which the Hohenzollern Empire had rested: the Prussian army and the compromise of 1871 between middle class and aristocracy.

The course of German social, economic, and political development, then, goes a long way to explain certain peculiarities in recent German history, particularly if we grasp this history in all its implications. The lateness of Germany in historical development does not mean simply retardedness, and that Germany did or was going to do in the nineteenth and twentieth centuries what France and England had done earlier. The tragedy of the late-comer is that he finds that what looked beforehand like the fulfilment of all his dreams proves disappointing. So Germany became a national state at the very moment when the pattern of the national state was becoming

[3]On the German revolution of 1848, see Veit Valentin, *1848: Chapters of German History* (London, 1940). Cf. Arthur Rosenberg, *Democracy and Socialism* (New York, 1939), 105 ff.

too narrow. German political liberalism never had a chance to flourish victoriously because when the *bourgeoisie* was given an opportunity to rule it had ceased to be the revolutionary force of earlier centuries. Economic liberalism was never strong in Germany because when she started industrializing intensively after 1870, capitalism had already begun its imperialistic, monopolistic phase. The black, red, and golden flag of 1848, when it finally flew over the Weimar Republic, had lost its revolutionary character and was despised by the very descendants of those classes who once had fought for its victory.

II

Potentially the most important domestic development of Bismarck's Reich was the rise and growth of the Social Democratic party, which finally (1912) polled four and one-half million votes and became the strongest party in the Reichstag, and, incidentally, in the Second International. The spectacular growth of this Marxist party not only reflects the phenomenal speed of German industrialization during the Second Empire and the strength of opposition inside Germany to the dominance of Prussian feudalism and the personal régime of William II, it also signifies the inner change from a small revolutionary party to a mass movement with a large bureaucracy, filled with the spirit and loyalty of trade unionism, but utterly unprepared for revolutionary action, and not much better equipped for parliamentary leadership. The two small extreme wings of the party before 1914 were the revisionists on the right, who were for a coalition with the left wing of the Liberals (the *Freisinnigen*), and the revolutionaries on the left, who foresaw correctly the approaching world crisis. These two wings represented the two possibilities which lay open as potential courses for the Social Democrats, if and when the foundations on which the Second Empire had been built should be destroyed in war or in a revolutionary domestic crisis of which the signs had been multiplying since about 1908.

With the military collapse of the German army, which started in August, 1918, the question of the future political structure of Germany and the character of the impending German revolution became acute problems. The formation of the government of Prince Max von Baden, the reform of the Prussian suffrage law in October, 1918, and constitutional changes in the Reich, all combined to bring about the peaceful transformation of Germany into a parliamentary state. The pressure of the American government for the abdication of the Kaiser still left the question of the outward form, monarchy or republic, open. The sailors' revolt in Kiel, which spread with the utmost rapidity, led finally on November 9 to the proclamation of the Republic.

The fundamental question posed by the collapse of the Hohenzollern Empire was: what form and structure could and should democracy take in a highly industrialized country in the twentieth century, a country with only a weak democratic tradition? Should Germany be satisfied with the

formal political democracy of the West, granted to her in the very last weeks before November 9, based on broad middle-class support, linked to a capitalist economy though adorned and strengthened by progressive social legislation? Or should she try to combine democracy and socialism, by using either the traditional forms of parliamentary democracy or the Councils of Workers and Soldiers (and Peasants, as in Bavaria) which could become means of education in democratic self-government.[4] The chances for one of the latter courses, for democratic socialism, were not at all hopeless on November 9. The middle classes were, for the moment, either paralysed or willing to follow the socialist lead. The masses were tired and hungry, to be sure, but eager and ready for a new course. The collapse had increased a willingness to accept socialism, and the feeling that capitalism had much to do with the World War was wide-spread. For a few crucial weeks the leaders of the two socialist parties were in control of the government. The steps to be taken to achieve the goal of building either a socialist or at least a radical democratic republic were obvious also: first, to divide the vast estates of the East Elbian Junkers among the tenants and agricultural labourers and so weaken or destroy permanently the economic basis of the Prussian Junker class, at the same time binding the new owners to the Republic; second, to socialize at least the most powerful section of German industry, the coal mines and the heavy industry of the Ruhr district; third, to dismiss a large part of the bureaucracy and of the judges and replace them with reliable republican civil servants; fourth, to demobilize the army quickly and completely and build up, at the same time, a new military force, consisting of followers of the revolution, and subject to democratic control; and fifth, to solve, or at least bring nearer to a solution, the old problem of German federalism by dividing Prussia into several administrative districts, thus balancing more evenly the units of which the Republic was to consist.

Why were none of these measures actually carried out, and some not even attempted? Why did the German revolution fail so completely or, as some critics say, simply not take place at all?[5] There was certainly a revolutionary situation in Germany during the fateful fall and winter of 1918-19, again after the Kapp Putsch had been defeated by a general strike in March, 1920, and once more during the Ruhr and inflation crisis of 1923; and all through the five years from November, 1918, to the stabilization

[4]Two conventional errors in the historical accounts of the German revolution must be corrected. One is to identify the very forms of the Councils with communism. Every student of the Russian Revolution knows that the Councils there were linked only by "historical accident" with the October revolution, and were soon permitted to atrophy. The second is the assumption that the leaders of the Spartacists wanted a party dictatorship. Rosa Luxemburg as well as Karl Liebknecht had gone on record very sharply against it. Cf. Rosa Luxemburg's remarkable pamphlet on the Russian Revolution, written during 1918 while she was still imprisoned (English translation, New York, 1941).

[5]See William Ebenstein, *The German Record* (New York, 1945), 192 ff., and R. T. Clark, *The Fall of the German Republic* (London, 1935), 21 ff.

of the currency in the winter of 1923-4 the political situation was very much in flux.

The reasons for the failure of the German revolution are many. There was first of all the character and structure of the German socialist parties, particularly of the Majority Socialists. It had become a mass party; its outlook (or at least that of many of its leaders) had become too narrow, too much a trade-union outlook; there was no vision of the future Germany, no long-range policy, little willingness to take real risks.[6] If one examines the measures taken by the people's representatives in the first months of the Republic one will find that almost all of them dealt with social and electoral reforms.[7] The leaders of the socialists did not seem to be aware of the fact that social reforms cannot exist in a vacuum, that electoral reforms are only tools and not ends. It is neither very fair nor very fruitful to lay the guilt too much on individual leaders, but it is at least highly significant that Ebert, the leader of a supposedly revolutionary party, by his own confession hated revolution like sin. There was, secondly, a lack of political maturity among many shades of the working class as a whole. The German proletariat, in spite of its political organization, had been much more dependent on the ruling classes than one would have thought. The weak tradition of later German liberalism, the strength of German nationalism, the "Prussian" character of the Second Empire, had left its imprint on the German worker.[8] In spite of the educational programme of the German socialist parties, it was therefore hardly possible for the masses of the workers to acquire a broad political education and outlook. The German schoolmaster and the German sergeant influenced him more than he himself realized, and if friend and foe compared the German Social Democratic party with the Prussian army in discipline and numbers, the comparison was not far fetched. This mental dependency showed itself in many ways: in the lack of a constructive foreign policy, in the attitude toward nationalism, and in a certain docility in general. A third important cause for the failure of a socialist revolution in Germany can be found in certain shortcomings of Marxist theory and programmes. Too little attention was given to agrarian questions and too little practical interest shown in breaking up the Junkers' estates. Moreover, the dogma of inevitable class-struggle was psychologically and politically repulsive to large sections of the middle class and accounts, to a considerable degree, for the failure of the socialists to win over into their camp permanently important sectors of the professional class, the white-collar workers, and the lower middle

[6]On this problem see Adolf Sturmthal, *The Tragedy of European Labor, 1918-1939* (New York, 1943), especially pp. 3 ff., 16 ff., and 35-79.

[7]See the account in Arthur Rosenberg, *A History of the German Republic* (London, 1936), 35 ff.

[8]On the general trend of socialism becoming more national and nationalism becoming more socialistic see Franz Borkenau, *Socialism, National or International* (London, 1942) and Edward H. Carr, *Nationalism and After* (New York, 1945), 18-24. Cf. also Arthur Rosenberg, *Die Entstehung der Deutschen Republik* (Berlin, 1928) or the English translation, *The Birth of the German Republic* (New York, 1931), 48 ff.

class in general—with fateful consequences. There are, of course, other reasons also to explain the failure of the German revolution: defeat in the war, the pressure from the West and from the East, the split in the working class, the impending peace negotiations, the lack of a majority among the people.[9] None of them, it would appear, was really decisive; some of them did not operate fully in the crucial first months of the revolution; others existed in Russia as well, but with quite different results.

The balance of the revolution, then, was overwhelmingly negative. The leaders of the Majority Socialists permitted the organization of the Free Corps, and so put themselves at the mercy of the counter-revolution. They opposed the Councils on the ground that they would create a double government, and made their pact with the army, thus creating a double government themselves. They left the civil service intact and dismissed practically no judges of the old régime, because they were for law and order first and last; order did not return, nevertheless, for another five years, and the law only too often favoured the enemies of the Republic. The Junker estates were not touched because of the food situation, but hunger did not decrease thereby. Prussia was not divided because that would have violated sacred traditions. Socialization of heavy industry and the coal mines bogged down in committees, and the workers and broad sections of the middle classes became the victims of inflation in due time. The only permanent change achieved by the November revolution was the overthrow of the dynasties, and even here the failure to deal with the question of their possessions proved most embarrassing later on. All this criticism is not hindsight. In June, 1919, the socialist Minister of Economy had this to say at the socialist party gathering in Weimar: "The inner structure of German civilization, of social life, appears little altered. The nation believes that the achievements of the Revolution are simply negative in character, that in the place of one form of military and bureaucratic government by individuals another has been introduced, and that the principles of government do not differ essentially from those of the old régime.... I believe that the verdict of history upon both the National Assembly and ourselves will be severe and bitter."[10]

When the provisional government gave its mandate, which it owed at least partly to the revolution,[11] back into the hands of the National Assembly, this step signified the victory of "sovereignty of the people, once a revolutionary idea, but now revealing a conservative meaning," as Meinecke keenly remarked.[12] However the new constitution which the As-

[9]As Rosa Luxemburg correctly observed, in a revolutionary situation the sequence is "not through a majority to revolutionary tactics, but through revolutionary tactics to a majority."

[10]Quoted in *Germany: A Self-Portrait*, ed. by Harlan R. Crippen (New York, 1944), 111.

[11]See Arnold Brecht, *Federalism and Regionalism in Germany* (New York, 1945), 145. This volume is a very important contribution to the problem of German particularism (with which, owing to the limitations of space, this article could not deal), and contains also significant documents some of which had not been published before.

[12]Friedrich Meinecke, *Staat und Persoenlichkeit* (Berlin, 1933), 238.

sembly adopted several months later looked like a triumph for democracy and liberalism.

The Weimar Constitution has been alternately praised as the last word in a liberal constitution and criticized as one of the main reasons for the downfall of the Republic.[13] In discussing it, one should always remember Lasalle's famous dictum that questions of constitutions are questions of political power. One of its most fateful provisions was the introduction of proportional representation, which strengthened, though it certainly did not create, the many antitheses which run through German political life. This type of election procedure not only supported a many-party system; with its large electoral districts it made the relations between representative and constituency, already difficult enough in a modern state, even more impersonal. As if to compensate for this, the election of the Reich's President was to be by direct and popular vote, which in a many-party system would put a premium on a non-party candidate, somebody above "politics," in the American sense of the word, and thus open up all the psychological and demagogic possibilities of the leader-follower relationship. The prestige of the chief executive was further enhanced by the unusually long tenure of office, seven years, which although the same term as in France, meant much more with a popularly elected chief of state. The rather loose way in which the so-called dictator article (No. 48) and some other articles in the constitution were formulated had fateful consequences later on.[14] But who would doubt that the "dismissal" of the Prussian goyernment by Papen in July, 1932, and the overthrow of the Republic were due less to certain loop-holes in the constitution than to a change in the power-relations which finally left nothing of the Weimar document but the articles which "legalized" the dictatorship. Of the Council idea only slight traces were incorporated into the constitution, and the Economic Council never developed into a strong institution. The civil rights guaranteed to the individual were more explicitly stated than in almost any other modern constitution. Unfortunately they became more famous by their suspension later on than by their enjoyment. Because the constitution went to the extreme in providing a democratically elected legislative assembly and was much less careful in matters relating to executive power, it did not do enough justice to the realities of the state in the twentieth century when the executive branch of the government is often so much more decisive than the legislative.

In spite of the liberal constitution, in spite of the comfortable majority which the parties of the Weimar Coalition (the Majority Socialists, the Catholic Centre party, and the Democrats) held in the constitutional Assembly, the counter-revolutionary forces felt strong enough to stage the

[13]See Herbert Kraus, *The Crisis of German Democracy* (Princeton, 1932); also Ebenstein, *The German Record*, 200 ff. On the problem of proportional representation see Ferdinand A. Hermens, *Democracy or Anarchy?* (Notre Dame, Indiana, 1941).

[14]See Arnold Brecht, *Prelude to Silence*, especially Appendix D, 138 ff. Cf. Frederick M. Watkins, *The Failure of Constitutional Emergency Powers under the German Republic* (Cambridge, Mass., 1939).

monarchist Kapp Putsch in March, 1920, not much more than half a year after the adoption of the Weimar document. While it collapsed after a few days owing to the successful general strike, the victors were not the workers who had saved the Republic and could now have changed the course of events by forming a labour government (the attempt came to naught because of the refusal of the Independent Socialists) but the army, which took bloody revenge on those who wanted to banish the enemies of the Republic once and for all. Ebert's and Noske's military policy bore rich fruit right then and there. The elections of June, 1920, truly reflected the new but still unstabilized situation. The parties of the right more than doubled their representation in the Reichstag, while the Democrats lost almost half of their strength. In the socialist camp the radical wing had almost as many representatives as the moderate, in contrast with the ratio in 1919 which had been better than 7 : 1 in favour of the moderate socialists. In the next three years the domestic situation in Germany remained unstable, owing particularly to the continued pressure from the Western Powers, notably France. The reparation demands which could not be met led to further radicalization, to the Ruhr occupation, and culminated in the disastrous inflation of 1923. The boldness of the right showed itself in the assassination of some of the best men of the Republic, Erzberger in 1921, Rathenau in 1922, and in the increased strength of the political influence of the Reichswehr. Territorially the stronghold of the right was Bavaria, since the suppression of the ill-fated Soviet Republic there in May, 1919. The Ruhr occupation demonstrated clearly that a national revolutionary policy was blocked mostly by the heavy industrialists who did not want national resistance to interfere with their business and profits.

The speculative character of the German inflation has long since been revealed.[15] Its importance cannot be over-estimated: it impoverished the very strata of the middle class which later, and partly even then, formed the nucleus of the Hitler movement. Its memory formed a psychological barrier in the great depression and strengthened the disastrous deflationary policy of the Bruening government. While supposedly the result of a Jewish conspiracy and of the republican government, the inflation helped people like the nationalist arch-foe of the Republic, Stinnes, to amass their gigantic industrial combines. It once more created a genuine revolutionary situation in the summer of 1923, and thus a chance for the radical forces in Germany. Among the workers only the extreme left could have furnished the leadership at that time. It failed because the Russian leaders of the Communist party had given up the hope of an impending world revolution in 1921 when Lenin introduced the N.E.P., and recognized too late the existence of a chance to strike in Germany. The preparation for counter-revolution culminated in the Hitler *putsch* in Bavaria in November, 1923. It very probably would have succeeded had the Reichswehr supported it. But the army felt itself so strongly entrenched as not to need any violent change.

[15]See C. Bresciani-Turroni, *The Economics of Inflation* (London, 1937).

When the Republic emerged from the turmoil of inflation and civil war in the winter of 1923-4, it was stabilized as a conservative republic like France after the Franco-Prussian war. Quite fittingly, Hindenburg became Reichspresident in 1925, much as MacMahon had in France; and Groener, the last chief of staff of the imperial army, became Reichswehr minister in 1928. The trend toward conservatism and the right continued and reflected itself not only in the composition of the Reich cabinets but also in the middle-class parties themselves, and sometimes even in their representatives, like the Democrat Gessler, Reichswehr minister until 1928. The centre was now led not by an Erzberger or a Wirth, but by Marx and Stegerwald and soon by Bruening. It is worth remembering that von Papen was originally a member of the Centre party and that Schacht was once a Democrat. It was Stresemann of the German People's party (the party of big business), not Rathenau of the Democrats, who now led German foreign policy. The German Nationalists, a monarchist party, participated, however half-heartedly, in several cabinets. The working classes and large strata of the middle class recovered only slowly from the exhaustion of the inflation and depressed wages.

The stabilization of the Republic was made possible by the economic intervention of the West, more specifically American credits, and on that uncertain basis the Republic rested. Quite logically it perished when America became engulfed in the great depression. While the pouring-in of foreign credits lasted, German industry was modernized, the German wage earners recovered some of their depressed wages, the municipalities spent lavishly on community projects, and Stresemann improved the international position of Germany. The Republic was tolerated by its enemies as long as there was a measure of prosperity. It was loved by nobody. So firmly were the conservative forces entrenched that even the election victory of the socialists in 1928 in which the Social Democrats increased their seats from 131 to 153, and the Communists from 45 to 54, did not bring any appreciable change in the actual power-relations in the country.

The fateful elections in September, 1930, under Bruening, who had succeeded the socialist Mueller in March of that year, signified the change in the political climate and marked the beginning of the end of the Republic. It was in that election that the National Socialists raised their representation from 12 to 107 while on the other extreme the Communists increased the number of their representatives by 40 per cent. From then on the opposition parties grew in strength almost continuously in subsequent elections. And since opposition meant not loyal opposition in the British sense, but opposition to the state itself, the question after September, 1930, was only, who would be the heir. The Republic died not on January 30, 1933, when Hitler became Chancellor, not on July 14, 1933, when, by outlawing all the other parties, the Nazi government openly committed an illegal act, but on October 18, 1930, when a majority of the

Reichstag shelved the question of the constitutionality of the Bruening emergency decrees.

The Republic collapsed in the economic depression because its political foundations were insecure: "The middle-class Republic established in 1918 in Germany was the creation of the working classes. The middle classes themselves had either fought against it or only half-heartedly supported it. The middle-class Republic collapsed in 1930 because its destiny had been entrusted to the middle classes, and because the working classes were no longer strong enough to save it."[16] If one takes the election results during the Weimar Republic as a mirror of its history, not the least significant feature is the development and final fate of the Democratic party, whose political ideals and principles were closer to the Weimar Constitution and to the colours of the Republic than those of any other party. Its representatives in the Reichstag decreased from 75 in 1919 to 2 in the November elections of 1932. The change of its name in 1930 to the State party was an admission of the fact that democracy had lost its appeal to the middle classes.

III

To sum up, what constitutes the historical significance of the Weimar Republic? Seen in the historical perspective of German history, it came too late. It was, and is, impossible to establish democracy in the twentieth century in a predominantly industrial country with only a weak democratic tradition on the purely political basis of nineteenth-century middle-class democracy. The assumption of many of the German working-class leaders that Germany had first to go through this development indicated their failure to understand the dialectic character of history, even though they looked at this middle-class phase as a transition. A transition it proved to be, but not to the socialist republic. The wiser course in 1918 would have been either to try at once the establishment of a socialist republic, which could have been successful only if given the united support of the whole working class and leadership of daring and vision; or to broaden the theoretical and social basis of the socialist parties and carry out the necessary reforms by means of the Councils or of a parliament, thus drawing wide sections of the middle classes to their support.

That the Republic was born in defeat and humiliation did not necessarily condemn it to death. A relentless policy of enlightenment to make clear to the masses of the population the guilt of the Second Empire for the disaster of war and defeat might have produced a great change in sentiment. But the responsible leaders were incapable of this policy of a revolutionary nationalism. They either indulged in a vague and utopian pacifism or were too much imbued with the patriotic spirit of the Empire itself. One should, however, to do justice to them, not forget how difficult it was even for a Lenin to make the Treaty of Brest-Litovsk acceptable to his own party against the patriotic opposition of men like Trotsky or

[16]Arthur Rosenberg, *A History of the German Republic*, 306 ff.

Lunacharsky. And a different policy on national questions, particularly on the question of war guilt, could have been successful only if it had been given understanding support by the victorious Western Powers. One may argue whether the Treaty of Versailles was a good treaty or not. One may argue that it was too soft a treaty if the victors did not believe in the eventual emergence of a peaceful Germany, or one may argue that it was too harsh a treaty if they wanted to give Germany a chance for quick recovery and democratic development. One may argue that it would have been better if Germany had refused to sign the document and, in that way, had forced the issue. But there seems to me to be no doubt whatsoever that the policy of the Western Powers after the acceptance of the Treaty and before the Dawes plan, their failure to appreciate the permanent crisis of German economy, their psychological mistakes in the question of war guilt, should bear a full share of responsibility for many domestic developments in Germany in those years; just as Russia had its responsibility for missing a revolutionary situation in Germany in 1923 by sacrificing German interests to that of Russian domestic development.

As for the historical significance of the Weimar Republic in the general development of Europe and the world in the inter-war period, this should be said. First, it brought into focus the crisis of liberalism which, once a revolutionary doctrine, had become increasingly formalized[17] and could experience a resurgence only by broadening its social basis and by remembering its adherence to the *ius revolutionis* in an extreme situation. Germany experienced this crisis sooner and more severely because of the lateness of her development and because the countries of the West had more "fat" to live on. Secondly, the fate of the Republic also demonstrated in a paradigmatic way the dangerous results of legal positivism. (Brecht's *Prelude to Silence* gives an impressive account of the success of Hitler's sliding revolution, made possible by the prevailing habit of the German civil servants to obey the authority of the state no matter what it asks if only it is formally within legal bounds.) Again this is not a purely German problem, but owing to the tradition of Lutheranism and the Prussian state and the absence of a successful revolution in German history it came to a climax there with particular forcefulness. Thirdly, the German development between 1918 and 1933 brought to the fore in its sharpest form the potential tension between capitalism and democracy. This tension was more clear-cut in Germany because of the strength and the legal character of monopolistic capitalism there and the lack of a strong liberal-democratic tradition. Fourthly, Germany from 1918 to 1933 demonstrated certain shortcomings of Marxism in its sociological and psychological applications, the weakness of both the moderate and the radical wing of the socialist parties, and the disastrous results of the split of the labour movement. Again, there was a tragedy of *European* labour in the inter-war years, but industrial Germany, between Communist Russia and the liberal West, with

[17] See the excellent study by John H. Hallowell, *The Decline of Liberalism as an Ideology* (Berkeley and Los Angeles, 1943).

the strongest Marxist labour movement outside of the Soviet Union, was the centre of this crisis of Marxism in theory and practice. Finally, the history of the Weimar Republic reveals more clearly than that of any other country in the same period the value-crisis of contemporary civilization. No society can live for a prolonged period of time without agreement on fundamentals. This general European, nay, world problem, came to a focus in Germany, the land with a long and fateful tradition of political and spiritual cleavages, which were only intensified by the uncertainties of life in post-war Germany. These cleavages became almost unbearable in the great depression when millions lost, besides their means of livelihood, all function and status in the society in which they lived, and their sense of meaning in life. Many then were willing to sacrifice liberty for security, only to find, as Mannheim once pithily remarked, that they had merely changed "from unorganized insecurity to organized insecurity."[18] Many were willing to submit to the new political and spiritual unity promised by Hitler, only to find that spiritual unity meant deadening uniformity and that the political unity established by force and by the killing of opponents was bought with the loss of all individual liberties and was maintained by the most formidable terror machine the world has ever known. That the challenge to the Western values of liberty and democracy was strongest in Germany has not only economic, psychological, and political reasons; parts of Germany have always remained on the fringe of Western civilization.

Since Germany had squandered the possibility of finding in the revolution of 1918 a new form of democracy in a modern industrial state, she became by a kind of historical dialectic the prototype of the counter-revolution. Whether or not she will ever again have a chance to set the pace for a new form of social-political organization, only the future can tell. Fascism, however, is neither geographically nor nationally a purely German phenomenon. I have tried to provide some background in order to explain why it flourished especially in Germany. It was the answer given there to urgent problems of twentieth-century industrial society, an answer of despair and nihilism. The Third Reich is gone, but the conditions which created it have not been removed. The problems with which the Republic was unable to cope remain unsolved. The solution of them will require the best efforts of statesmen, political scientists, and ordinary citizens. There is little reason to believe that Germany in 1947 can be established as a conservative republic any more lastingly than after the First World War. It is neither desirable nor feasible that Germany in the near future have a type of government and a political and economic structure which too closely resemble those of the Weimar Republic. The solution would lie, I think, in the eventual formation of a German government which combines the best features of what the Western Powers and what Russia mean by the term democracy.[19]

[18]Karl Mannheim, *Man and Society in an Age of Reconstruction* (New York, 1940), 129.

[19]On the different meanings of democracy see Edward H. Carr, *The Soviet Impact on the Western World* (New York, 1947), 1-19.

RACINE, POET OF DESTRUCTION

A. E. Carter

THE day is coming when it will be possible to write an article in English on Racine without an apology. It is still only a short time ago that our Shakespearean prejudices made us intolerant of any tragic poet whose work differed from *Macbeth* and *King Lear;* and since Racine's work differed in nearly every way, the critic who wrote of him favourably was in danger of being supposed an apostate from good Anglo-Saxon doctrine, a wilful Francophile or an arty *poseur* whose judgment was not worth much for those very reasons. But a change is at hand—if it has not already arrived. The defence of Racine which Lytton Strachey began some forty years ago has made great strides in the last few decades; and the time has even come when Mr. Somerset Maugham, in a popular novel, can praise *Bérénice.* Such a critical revolution poses a number of interesting problems. When an age like the twentieth century sets about re-reading a poet like Jean Racine, we are justified in asking the reasons; and complex and difficult as many of those reasons are, one or two are clear enough and throw an interesting light on the spirit of our time.

For one thing, we have grown less sanguine about the durability of modern civilization. The nineteenth century witnessed the nadir of Racine's reputation; and the nineteenth century was precisely the age in which the ideals of progress seemed nearest realization. Poised at the summit of some six or seven centuries of advancement, it could contemplate benignly the hesitant steps and false starts of the past. To such an age, what could the reign of Louis XIV appear but a baroque anachronism, the haggard stage-setting for a system of tyranny and privilege which an enlightened democracy had long since consigned to limbo? Two great wars and all their train of wretchedness have forced us to reconsider this verdict. We are less ready than were our grandfathers to deny the past. In the long and dark annals of the West, seen as we see them from a period almost as dark as any, the age of Louis XIV appears as a spot of light. A time of social injustice and stuffy privilege, but also a time of splendid achievement. It set the seal of ordered beauty upon the chaos of human life and human striving; and with our twentieth-century knowledge of how difficult such an accomplishment is, we can only register a rueful admiration. This alone has made us appreciate one aspect of Racine which even his admirers used to praise with some timidity: his technical perfection. Racine's tragedies are the literary equivalents of Boule and *pietra-dura.* Besides influencing him in profounder ways, the seventeenth century marked him in this respect also. It gave him its own rooted love of elegance. His style, with its wonderful balancing of syllables, its vowels and harmonies, its Mozartian perfume, reflects perfectly the seventeenth century's dexterity in casting gilt bronze or turning the lines of a balustrade.

The artists of the time understood the mere technique of their craft supremely well, and the poets, and especially Racine, shared the knowledge.

> Quels courages Vénus n'a-t-elle pas domptés?
> Vous-même où seriez-vous, vous qui la combattez,
> Si toujours Antiope à ses lois opposée
> D'une pudique ardeur n'eût brûlé pour Thésée? . . .
> On vous voit moins souvent, orgueilleux et sauvage,
> Tantôt faire voler un char sur le rivage,
> Tantôt, savant dans l'art par Neptune inventé,
> Rendre docile au frein un coursier indompté . . . .

Such lines reflect their age in miniature as the glass bead of a chandelier holds the Gallery of Mirrors in microcosm. They harmonize perfectly with the hoop-skirted goddesses and periwigged emperors we can still see in the ceilings of Le Brun and the statues of Coysevox. There is the same technical sophistication, the same modish *chic*. They were obviously written for a world of parade, with its terraces, its fountains, and its cataracts of marble steps.

Seen in the perspective of three centuries, indeed, the seventeenth century looks rather like one of its own galleries: polychrome wainscotting, smooth parquet, mythological subjects on walls and ceiling. And at first glance, Racine's portraits merge with this background. We return to the seventeenth century as we make an excursion to Versailles. It is a kind of museum, with all a museum's impressive dullness. And as we wander about, stopping to look at a dead queen's sumptuous jewellery, or glancing out the windows at the perspectives of foliage and avenue, Racine's tragedies are so like the other allegories around us, in which Sun King and courtiers pose as Apollo and Jupiter, that we fail to note their hidden significance. It is only on closer inspection that we perceive the secrets they conceal. Antiquity was a picturesque masquerade to the age of Louis XIV. Suitably edited, it furnished inexhaustible materials to trick out a court pageant. Not the least of Racine's achievements was to have penetrated beneath this pompous convention to the stark realities for which Graeco-Roman tragedy served as a vehicle. Everyone knows that he studied jealousy. But this preoccupation was more, much more, than a writer's natural interest in one of the many emotions of the human mind. It seems to have exercised a curious fascination over Racine, so much so that he often made it the mainspring of plots in which, originally, it had no place. There is little jealousy in Virgil's account of Andromache; none at all in the ancient stories of Iphigenia and Phaedra and Mithridates. Even M. de Sézy's version of Roxane and Bajazet is a very mild affair compared with Racine's tragedy. Racine took over the old legends; like a good classicist he was imbued with Hellenism. And each time he disturbed their antique limpidity with a stain of blood. If we remove jealousy from his plays, they collapse. Their Louis Quatorze *décor* is simply a cloak, more or less skilfully designed to suit the demands of a seventeenth-

century audience, and rather weak at the seams. It is small wonder that Racine met with so much opposition from his contemporaries. He rather frightened them; they found him brutal. It was as if the antique myth they admired had suddenly come alive beneath the conventions of periwig and breastplate, breathing fire and destruction. What was the origin of Racine's extraordinary preoccupation? If we knew the answer to such a question, we should have the answer to his personality; for there is some evidence that jealousy was the key to his mind, as well as to his whole conception of dramatic art. Echoes from his life still reach us, throwing a sinister light into the dark corners of his plays. There is that amazing statement of La Voisin's, for example, when she was examined by the Chambre Ardente. He poisoned his mistress (Mlle du Parc), she said, "*à cause de son extrême jalousie.*" Was the accusation true? From the resolute, but not necessarily grim piety of his last years—a piety quite distinct from the guilty hysteria of Madame de Montespan—it would seem that it was not. It is hard to imagine a scrupulous Jansenist like Racine resigning himself to tranquil family life with such a secret in his heart. But when we re-read certain scenes in his tragedies we cannot help but wonder. One thing at least is certain: if jealousy did not lead Racine to commit murder, he could understand the sort of mind it would. It enabled him to penetrate to the last recesses of the heart. Racinian jealousy is not the wounded vanity we usually associate with the emotion, nor even the self-contradictory egotism that fascinated Proust. It is the source of a despair, a negation of all positive values which explains the curiously destructive impression we receive from plays like *Andromaque* and *Bajazet.* Jealousy was Racine's means of laying bare the sickness, the death-love, which we all carry within us, but which the ordinary circumstances of our lives—ambition, relative happiness, or the distractions of the daily round—prevent from manifesting itself. To some extent it haunts all human effort. But man has learned its danger; and civilization, the invention of so many generations schooled in disaster, is his attempt to prevent himself from remembering. It is only under the stress of some extreme emotion, fear or despair, that he suddenly finds within himself this old urge towards destruction. It is then that he repeats, with Phèdre,

La mort est le seul dieu que j'osais implorer.

Racine's characters live in this extreme state. Sometimes, as in the case of Oreste and Phèdre, it is the result of years of slowly accumulated anguish, dissolving the will to live and predisposing the mind to crime or self-destruction; sometimes it springs from a sudden illumination, as in the case of Hermione and Roxane. But the result is always the same: Racine's characters—or at least his principal characters—all pray for death. Jansenism has been called in to explain their unregenerate helplessness; and to some extent Jansenism does account for the dark forces to which so many of them are a prey. But Racine's theme, the theme of hopeless

passion, supposes as much as any doctrine of predestination or original sin, a form of damnation and a loosening of all the bonds of responsibility and restraint. Its victims are placed outside society and its laws and conventions, which have meaning only to those men and women who are emotionally balanced enough to use circumstance as a means to happiness. This is what Racine's creatures cannot do, and the setting of each tragedy throws their moral anarchy into high relief. Each one of the plays takes place against a complicated social and political background. There are empires to be ruled, wars to be carried on, regal obligations of all kinds to be assumed. And amidst these pressing demands for energy and judgment, Racine's heroes live with one thought alone, the satisfaction of their unsatisfied desire, or the pursuit of revenge if they are thwarted. It has been said that Racine chose kings and princesses as the subjects of his plays because, untrammelled by vulgar cares, they were easier to study from the psychological point of view. But the contrary is nearer the truth. Their high position imposes obligations upon them which are many times more exacting than those the average man ever has to deal with. And their indifference to these duties shows as nothing else could the egotism and the tragic myopia of passion. They are anti-social in a way which makes the Romantics look like wilful children. As an ideal, all for love and the world well lost is not without its constructive elements; but quite different is the desert Racine's heroes call peace. As theatre, their careers are studies in spiritual nihilism; and it is one of the most curious of paradoxes that Racine, whom we often consider—and with some justification—as the typical writer of a period of order and established belief, should have expended his talents in depicting the most destructive aspects of the spirit. This tragic conception differs from all others, and more especially from the Shakespearean. There, external evil is the chief enemy: it may enlarge some spiritual flaw, some tendency to crime, and thus bring its victim to ruin; but against it he can oppose the greatness of his will and all the effort of human courage. Because of the situation in which he finds himself, Hamlet is condemned; but chiefly because of the situation. Had it not been for his father's murder, there is little reason to suppose that he would not have ended his days as a worthy if eccentric King of Denmark. It is possible to imagine Macbeth and Othello in tranquil old age, had they not had, the one an imperious wife, the other a false friend. But it is not possible to imagine any such thing for Hermione or Phèdre or Eryphile. All their powers of resistance are paralysed from the outset. There are very few cases in Racine where a character hesitates between good and evil—even although, except Néron, not many are fundamentally vicious. But they all live in frustration. This is the basic fact of each of Racine's plays. They are denied what to them is the only good, and annihilation of others or of themselves becomes the only solution to their dilemma. For this reason the abyss of crime has a giddy attraction for them, and they know little of the Shakespearean hero's hesitations and retreats. The

very fact that Néron, the only really bad character, is also the only one who hesitates, is an interesting proof of the importance of evil in the Racinian world. For the others, evil is something much more significant than the satisfaction of conventional wickedness. They surrender themselves to it with a kind of ecstasy:

> Quel plaisir de venger moi-même mon injure,
> De retirer mon bras teint du sang du parjure,
> Et, pour rendre sa peine et mes plaisirs plus grands,
> De cacher ma rivale à ses regards mourants!
> Ah! si du moins Oreste, en punissant son crime,
> Lui laissait le regret de mourir ma victime!

With the possible exception of Milton's Satan, Racine's characters explain more completely than anything else in literature the profound truth that evil is a consolation to the spiritually wretched. It represents a result, if only a negative one; it is a means of action and power to those whom circumstance has rendered powerless in all else.

The intense drama of the tragedies springs from this fact. A Racinian hero is incapable of accepting any compromise because it would imply a lessening of desire, an acquiescence. It is worth noting that whenever Racine did admit this possibility, the results were not wholly satisfactory. We question the validity of plays like *Mithridate* and *Iphigénie* precisely because the final *apaisement* seems to betray the truth inherent in Racine's tragic conception—that the human mind, reduced to despair, will seek in evil and death satisfaction for its frustrated desire. Fortunately, such compromises are few. His greater characters do not destroy their consistency by any half measures. Phèdre could have counted upon Hippolyte's support as a dutiful stepson; instead she confesses her love and turns his respect to horror. Roxane is driven to fury by Bajazet's suggestion that she accept his gratitude instead of his love. At all times the shadowy *confident* is on hand to murmur "Vous vous perdez," and on each occasion the warning goes unheeded. "Si je me perds ou non, je songe à me venger!" *Aimer, se venger:* the two verbs are the contrasting themes of Racine's dramatic concerto; his heroes turn to the second when the first becomes impossible, because hatred alone can give them something of the same ecstasy and the same relief from unrequited desire that they demand from love. They are condemned to extremes, a fact which explains the unreticent nature of their dialogue. They realize that their own lives are *en jeu*, and that they play for the highest stakes. Their words are those of men and women in such danger that they cannot permit themselves the luxury of circumlocution, any more than a man sinking for the last time can ask someone to "please" throw him a rope. Roxane, when threatening Bajazet with death, confesses that her own life is involved with his, and pleads with him to save them both:

Je te donne, cruel, des armes contre moi,
Sans doute; et je devrais retenir ma faiblesse . . .
J'affectais à tes yeux une fausse fierté:
De toi dépend ma joie et ma félicité:
De ma sanglante mort ta mort sera suivie.

There is plenty of calculation, coquetry, feigned reluctance, and all the other rules of the game in the minor roles; it is the reflection of the *salon* life of the period, and the one serious flaw in Racine's work. But his greatest characters know nothing of such artifice. They have no hesitation in throwing their cards upon the table, with the result that their spiritual nudity is sometimes almost indecent. Phèdre's confession to Hippolyte, all of Roxane's encounters with her unwilling lover, Eryphile's sudden outpouring to her *confidente*, Hermione's last interview with Pyrrhus, are amongst the most extraordinary declarations in literature—extraordinary above all for their unparalleled lucidity:

Hélas! quand son épée allait chercher mon sein,
A-t-il pâli pour moi? me l'a-t-il arrachée?
Il suffit que ma main l'ait une fois touchée,
Je l'ai rendue horrible à ses yeux inhumains;
Et ce fer malheureux profanerait ses mains.

This precision in analysing a complicated state of mind is Racine's final triumph. By comparison, most other efforts in the same direction are both vague and formless. Of course such clarity is outside normal experience. Finding itself in a "Racinian" situation, the average mind inevitably seeks illusion as a defence. To be an expert at self-torture, to dwell with perverse voluptuousness on all the causes of one's suffering, to picture constantly one's lover or mistress in the arms of another, is to be touched with abnormality. And indeed Racine's world is the world of the abnormal, of those disordered by excessive anguish. Much more than *Germinie Lacerteux*, plays like *Phèdre* and *Bajazet* are "le clinique de l'amour." Elizabethan tragedy ends on a note of something very like optimism. Whatever the crimes committed, the human spirit is in a sense vindicated. It has been shown capable of great evil, but also of great repentance and great power to endure. Even the remorseless close of a Greek tragedy reveals the justice of the gods. But in Racine the suffering is too great for any sort of triumph; despair alone can result. Death itself is not a consecration; his characters are suicides, not heroes.

There is a well-known story that Louis XIV once asked Boileau to name the greatest writer of his reign, and was surprised to hear the old poet answer "Molière, Sire." It was natural that the king who had created Versailles should have expected Boileau to name Racine, in whose work so much of the elegance and majesty of the Grand Monarchy found expression. A great deal of Racine's verse still recalls the mirrors and the gilding and the marble amongst which it was composed and declaimed; and it was

inevitable that this Louis Quatorze aspect of his art should damage his reputation once a reaction against the *ancien régime* had set in. Democracy naturally despised him; and the Romantic enthusiasm for lyricism and local colour was as mischievous to his glory as the nineteenth century's long preoccupation with material progress and social reform. Into the bargain, his conception of the unregenerate nature of man could only be unpalatable, and even incomprehensible, to periods which imagined that they would find a Utopia just around the next historical corner.

We have since modified these ideas, if only because our belief in man's ability to handle the problems which beset him has grown more and more cautious. We approach the art of the past with a mixture of deference and nostalgia. A baroque cathedral, a Louis Quinze table, a tragedy by Racine are no longer separated from us by the abysses of aesthetic prejudice and self-satisfaction which separated the nineteenth century from the past. Western man, in his helplessness and his haunting sense of failure, seeks reassurance in all his achievements, however diverse; and the Corinthian column is as legitimate a source of pride as the Gothic nave or the bacteriology of Pasteur. In addition, we have outgrown the realistic conventions of the nineteenth-century novel. We have not denied its masterpieces, but we no longer seek, perhaps we no longer want, a final revelation from the method which produced them. The human mind, the mysteries of the human personality, attract us more. The contemporary novel is less interested in what man does than in what he thinks and feels; and this new orientation has been further determined by the progress of psychiatry. As a result, Racine's art, with its analysis of emotional states and spiritual suffering, seems nearer to us than all the painstaking reconstruction of environment we find in Zola. The butchers' stalls and the brothels of the Second Empire have a purely historical interest; they may shortly be relegated to the realm of archaeology. But we are passionately interested in the emotions of the heart. To take up *Phèdre*, after Proust, after Joyce, after Freud and Jung and Adler, is to be struck by its curious modernism. Once we have parted her neo-classic veils, we find in the daughter of Minos and Pasiphaé a contemporary who speaks to us both urgently and intimately; and the same is true of nearly all Racine's major characters. The disasters of our time have forced us to ponder once again the eternally unsolved problems of the human mind. Racine's creations touch us not only because they are tragic figures delineated in all the beauty and clarity of great verse, but because they are sick. Sick from their hopeless dilemma, from the heavy price in psychosis and perversion that they must pay for the dual nature that afflicts all men, sick finally from the evil they practice to console themselves for the good they cannot have. Their moral anarchy is our own; if we recognize our spiritual plight more clearly in Racine than in many other writers, even though they are nearer to us in time, it is because Racine's method, the vehicle of classical tragedy, by its nudity,

its strict economy of time and place, gives his expression a force and an intensity of which few other art forms are capable. In the rapid inferno of the Racinian five acts there is little room for idealism, and almost none at all for compromise. The result is a very stark picture of human wretchedness. In one way only, perhaps, did Racine soften the scene. Most of his creatures are driven on by sexual passion; and we have learned in our time that man's joy in evil does not invariably spring from this source. The world around us bears eloquent witness to the destructive tendencies of the human soul; and this chaos does not always have the excuse of a consuming love.

MARXISM AND THE SCIENTIFIC TRADITION

D. R. G. Owen

THE thesis of this article is that the dominating factor in producing modern culture has been the scientific tradition, and that this tradition receives its most explicit formulation in the philosophy of Marxism. What is meant by "tradition" is explained in the first section, and what is meant by the "scientific tradition" in the second, while the third part is an attempt to show that Marxism is an articulation of the scientific tradition and, as such, is a natural conclusion of the whole trend of modern culture. The thesis is intended not as a defence of Marxism, but as a criticism of modern culture.

I

Every historical epoch has a characteristic culture, consisting of its peculiar political, economic, and social institutions, its laws, moral standards, art, religion, and philosophy. A number of theories have been advanced as to the nature of the determining factor or dominating influence which gives to a culture its shape and character. Marx has suggested that this determining factor is economic in nature, Freud that it is sexual. In my opinion it is something much broader and more complex, and therefore less easy to identify and define. I call this underlying, determining force a "tradition." A tradition, in this sense, is an attitude towards life, a way of looking at things, which is almost instinctively and unconsciously adopted by the immense majority of those who live in the historical period.

What is meant by the tradition of an age can best be seen in examples from history. There is some such underlying influence behind every culture and civilization. The tradition of the Graeco-Roman period might be called the Greek aristocratic tradition. Among its characteristics was the unquestioning acceptance of a realm of reality other than the physical, a realm whose authority was absolute. Above both gods and men Fate reigned, inexorably determining the course of individual and social history. A second characteristic of this tradition was the recognition of certain moral standards (the classical virtues), the violation of which led to disaster. This, in turn, involved a typically tragic view of life. It was under the influence of this tradition that Greek society took its shape and Greek art and literature developed their form. Finally, the tradition was given rational expression and articulation in Greek philosophy, beginning with the Pythagoreans in the sixth century B.C. and culminating with Plato and Aristotle in the fourth century B.C. The supra-physical realm is rationally articulated in terms of numbers, ideas, form; the classical virtues are rationally established; aristocratic society is proved to be the highest type. Thus the tradition becomes self-conscious and perfectly explicit.

In the medieval period the prevailing tradition might be called the Catholic Christian tradition. Here again there is the unquestioning acceptance of the reality and absolute authority of the supra-physical, the validity of certain moral standards (the classical plus the theological), the superiority of a certain type of social organization. Again the tradition manifests itself in a characteristic culture and is given rational expression in typical philosophies which culminate in the system of Thomas Aquinas in the thirteenth century.

In the same way we can find a tradition behind modern culture and philosophy. It manifests itself in the various cultural institutions and tendencies of our age, and is articulated in various typical philosophies, culminating in Marxism in the nineteenth and twentieth centuries. This tradition might be called the scientific tradition.

II

The scientific tradition took its rise in the sixteenth century, simultaneously with the emergence of the physical sciences in their modern dress. Francis Bacon attacked the old deductive method of acquiring knowledge, and insisted that empirical induction was the only valid method. Kepler added the significant point that the scientific method, which he elaborated on the basis of Bacon's work, could obviously be interested only in physical matters of fact accessible to observation. Science is only interested in measurable quantity, not in intangible quality. In other words, Kepler was insisting that if science is to be true to its proper method and subject-matter it must be materialistic.

Galileo revealed something else about science. He pointed out that if science deals only with observable matters of fact, it must assume that everything which happens is due to the operation of natural causes functioning mechanically. Anything which cannot be explained in this way must be ruled out of scientific consideration. In other words, if science is to be true to its proper method and subject-matter it must be mechanistic.

Further, because of the great successes of the physical sciences in the sixteenth and seventeenth centuries in achieving knowledge of and control over the physical world, there grew up along with these sciences a belief in human progress. The optimism of the new natural sciences in the sixteenth and seventeenth centuries is reflected in the works of Francis Bacon. He regarded his new scientific method of knowledge as the key which would "yield up their fortune to mankind upon the emancipation and majority of their understanding: from which must necessarily follow an improvement of their estate and increase of their power over nature." Man, indeed, can gain "an empire over creation . . . by the . . . sciences."[1]

The rise of the physical sciences, with these characteristics, led to a general attitude towards life which I call the scientific tradition, and which

[1] *Novum Organum* (World's Classics, New York, 1899), 470.

by the seventeenth century had become the prevailing influence in shaping modern culture.[2]

In this new tradition the characteristics of the physical sciences were transformed into biases. The materialistic presupposition became, in the scientific tradition, a materialistic bias, i.e. the tendency to assume that the physical is alone real. The mechanistic presupposition became, in the scientific tradition, a mechanistic bias, i.e. the tendency to assume that everything that happens, including what man does and thinks, is entirely due to natural, mechanical causes. The optimism of the physical sciences became, in the scientific tradition, an optimistic bias, i.e. the tendency to assume that science will inevitably achieve salvation for man.

The three characteristics of the scientific tradition, then, are its materialism, its mechanism, and its optimism, all operating as almost unconscious biases underlying modern culture.[3] In the next section an attempt will be made to show how these underlying assumptions in the modern tradition are made self-conscious and articulate in Marxism.

III

The three biases of the scientific tradition are transformed into dogmas in Marxism which, thereby, simply takes them to their logical conclusion and gives the whole tradition of the modern age its definitive articulation. The materialistic bias becomes the dogma of dialectical materialism; the mechanistic bias becomes the dogma of economic determinism; and the optimistic bias becomes the dogma of communist utopianism.

Before examining these Marxist doctrines it is necessary to defend the view that they are dogmas. Marx himself explicitly denies it, and claims that his goal is not absolute truth and absolute justice, but only beliefs that are more true and a society which is more just. Marxism as it has developed, however, has become increasingly dogmatic. For instance, the *Communist Manifesto*, written by Marx and Engels, is a model for the presentation of dogma. Every proposition, with the exception of the last sentence, is in the present indicative and purports to be a statement of undeniable fact, a certain and final truth. Lenin, in "The Three Sources and Three Constituent Parts of Marxism," speaks of Marx's philosophy as "*all*-powerful," "*complete* and symmetrical, offering an integrated view of the world," "the only consistent philosophy," and "that *finished* philosophical materialism which has given humanity . . . the greatest of all instruments of understanding." He also points out that Marx and Engels

[2]This has been pointed out by many commentators. See e.g., A. N. Whitehead's *Science and the Modern World*. He speaks of "the scientific mentality of the modern world," and calls its rise, in the sixteenth century, "the most intimate change in outlook which the human race had yet encountered."

[3]This tradition, so characterized, is obviously very different from both the Greek and medieval. The latter was supra-naturalistic and theistic, while the former was naturalistic and humanistic.

"many times explained the profound error of *any departure* from this foundation."[4] These quotations make it quite clear that Marxism claims to be the final absolute truth. The hypothetical empiricism of the physical sciences passes over into dogmatism.

This dogmatism is, of course, a departure from the scientific spirit. Nevertheless, it serves, in Marxism, to give a positive and emphatic expression to the characteristic biases of the scientific tradition.

The materialistic bias of the scientific tradition is transformed in Marxism into the basic dogma of dialectical materialism. The scientific stipulation that the proper field of scientific investigation is the physical, is turned into the dogma that the physical is alone real. Matter, which constitutes the whole of reality, is regarded by Marx as "in a state of development," "evolution in the fullest, deepest, and most universal aspect."[5] This notion, of course, is taken over from Darwin's hypothesis of the evolution of organisms, and is applied, as a dogma, to reality as a whole. Under the influence of Hegel, this universal evolution of matter is said to take place dialectically.

Turning to the next aspect of Marxism, it is not difficult to see that the doctrine of economic determinism is the dogmatic transformation of the mechanistic bias in the scientific tradition. This dogma is the Marxist explanation of the nature and history of human thought, society, and culture. The various forms which all these have taken are simply the reflections of dialectically evolving matter. Since they are *human* productions, they are reflections of what is material in *man*. What is material in man is his material needs and the way in which they are satisfied. The way in which man satisfies his material needs constitutes the economic structure of his period. What men *are*, therefore, the way in which they think, the nature of their culture, the course of history, in any given epoch, all these are entirely determined by the economic system which prevails at the time. "What individuals are, depends upon the material conditions of their production."[6] "In every historical epoch the prevailing mode of economic production . . . form[s] the basis upon which is built up, and from which alone can be explained, the political and intellectual history of that epoch."[7] "Just exactly as man's knowledge reflects a nature existing independently of him—matter, that is, in a state of development—so also the social understanding of man (that is, his various views and teaching, philosophical, religious, political, etc.) reflects the economic structure of society."[8] The way in which man satisfies his material needs, i.e. the economic structure, mechanically determines the way in which he thinks and, in fact, determines the whole character of his culture, his social and political institutions, his ethical and legal norms, his art and literature,

[4] *Capital and Other Writings*, ed. by Max Eastman, xxi-xxii (italics mine). All the quotations from Marxist works which follow are taken from this source.

[5] *Ibid.*, xxiii, xxii (Lenin).

[6] *Ibid.*, 8 (Marx).

[7] *Ibid.*, 318 (Engels).

[8] *Ibid.*, xxiii (Lenin).

his philosophy and religion. All these are simply by-products and reflections of economic forces.

This is true not only of a culture in any given period, but of the whole course of human history. An economic system which satisfies the needs of one class always leaves unsatisfied the needs of other classes. One of the latter agitates for, and finally achieves, a change in the economic structure, and this in turn gives rise to a new culture and a new historical epoch. Thus, economic forces are responsible not only for the character of each period but also for the change from one period to another, that is to say for the whole course of human history.

The dogma of economic determinism, when applied to cultural history, is elaborated in the doctrine of ideology, and when applied to social history, is developed in the doctrine of class conflict. The former doctrine states that since one class always benefits more than others from the existing economic arrangements, that class wants that economic system to be regarded as permanent and unchangeable. And since the existing culture, with its typical values, reflects and justifies that system, the privileged class wants that culture and those values to be regarded as absolute and eternal. Thus, the prevailing culture, with its moral, political, intellectual, and religious norms, is always nothing more than an ideology maintained in the interests of the privileged class and of the *status quo*.[9]

The doctrine of class conflict states that an inevitable tension arises in every society owing to the fact that one class benefits most and the others less from the economic system. This gives rise to an historical dialectic which is just the reflection of the universal dialectic of matter. In this historical dialectic the thesis is the privileged class, the antithesis is the exploited classes, and the synthesis is achieved when one of the latter successfully revolts and introduces a new economic system. This does not eliminate the class conflict, however, but simply means that a new class assumes the privileged position and begins to exploit the others, and the dialectic proceeds.

The doctrines of ideology and class conflict are meant to account for the nature of all human culture and for the whole course of history, and to account for them in entirely naturalistic and deterministic terms. This is what is meant by saying that Marxist economic determinism is the dogmatic expression of the mechanistic bias in the scientific tradition.

The third characteristic of the scientific tradition is its optimistic bias. This bias is transformed, in Marxism, into the dogma of what may be called communist utopianism. Marxists, of course, indignantly repudiate the term "utopian." Its use, however, seems justified by their views concerning the inevitability and the nature of communism. According to this theory, the eventual establishment of communist society throughout

[9]Marx applies this doctrine of ideology to all philosophies, which thereby become simply rationalizations of economic systems. He fails, however, to see that his own philosophy must be ideological in the same sense, if *all* philosophy is to be so interpreted.

the world is *guaranteed* by the dialectic of history which, in turn, is rigorously determined by the dialectical evolution of matter in general. The dogma of inevitable progress towards the final goal of history could not be more forcibly stated.

Just as in Darwin's theory the later products of evolution are regarded as "higher" than the earlier, and the suggestion is that the process will finally produce the perfect organism, so in Marxism it is assumed that the later societies are "higher" types of social organization than the earlier, and it is dogmatically asserted that the process will finally result in the perfect society of communism. The assumption is revealed in Lenin's statement that "out of one set-up of social life, another *higher* one develops."[10] The dogma is enunciated by Marx when he says "the class struggle leads *necessarily* to the dictatorship of the proletariat" and "this dictatorship is but the transition to the abolition of all classes and to the creation of a society of the free and equal."[11]

In statements of this kind it is clearly seen how the optimistic bias of the scientific tradition becomes the dogma of inevitable progress. History advances inexorably to its goal in accordance with the eternal laws of the dialectic. This is the background of Engel's final dogmatic assertion that the whole future of the process can be deduced "with the same certainty with which from a given mathematical proposition a new one is deduced."[12] The coming of the ideal society is just as certain as a mathematical deduction, i.e. absolutely certain.

The ideal society is, of course, the communist society. In this society, alone of all societies, the class conflict will be absent. There are two reasons for this. In the first place, the proletariat (the exploited class in our society) is "the immense majority,"[13] and therefore "cannot attain its emancipation . . . without, at the same time, and once and for all, emancipating society at large from all exploitation, oppression, class-distinction and class-struggles."[14] And in the second place, the proletariat has no special interests, the satisfaction of which would result in the exploitation of others. "The proletarians have nothing to lose but their chains."[15]

Not only will there be no class conflict in the communist society, but there will be no state: government by force will be unnecessary. For "political power, properly so-called, is merely the organized power of one class for oppressing another,"[16] and since there will be no classes in the communist society, political power will not so much be abolished as (in Engel's phrase) just "wither away."

It is only necessary to add that in the communist society, according to Marxism, wealth will be distributed, not in accordance with any base or

[10] *Capital and Other Writings*, xxiii (italics mine).
[11] *Ibid.*, xvi (italics mine). A letter written by Marx in 1852.
[12] *Ibid.*, xvi.
[13] *Ibid.*, 333.
[14] *Ibid.*, 318-19.
[15] *Ibid.*, 355.
[16] *Ibid.*, 343.

utilitarian principle, but in accordance with the idealistic formula "from each according to his ability, to each according to his need."[17] To describe this vision of the *summum bonum* as utopian does not seem to be too much of an exaggeration.[18] The optimistic bias of the scientific tradition becomes the dogma of communist utopianism.

To sum up: the dogmas of Marxism constitute a coherent, systematic, comprehensive, and extremely forceful articulation of the characteristic tendencies of the scientific tradition. Since the latter underlies the whole of modern life, it is not difficult to understand the attraction of the former for modern man. Without passing any judgments on the validity of the Marxist doctrines or on the value of the scientific tradition, I am simply contending that the former are the logical culmination and expression of the latter. If it is true that the scientific tradition has been the prevailing influence in shaping modern culture, then Marxism is nothing but the natural end-result of the whole trend of modern cultural history.

Aristotle and Aquinas gave to the Greek aristocratic and to the Catholic Christian traditions respectively their final definitive formulations. It is for this reason that, in retrospect, it is customary to regard Aristotle and Aquinas as great conservatives, in the sense that, by establishing the characteristic traditions of their respective periods, they hoped to preserve those traditions. It is my contention that Marx similarly will, in retrospect, come to be regarded as a conservative in the same sense, namely that, by seeking to establish the scientific tradition on a rational basis, he hoped to preserve that tradition.

[17] *Ibid.*, 7 (Marx).

[18] Just as Marx failed to apply the doctrine of ideology (which is supposed to be universally applicable) to his own philosophy, so he failed to apply the doctrine of the dialectic of history (which is also supposed to be universally applicable) to his communist society. But even if the next stage of society were to be communism, there could be no empirical justification for the assertion that the social dialectic would then come to an end. It would be much more realistic to expect this social synthesis, like all the others, to become a thesis in a new dialectical tension. But Marx here ceases to be empirical and realistic and becomes dogmatic and utopian.

LETTERS IN CANADA: 1946

Edited by A. S. P. Woodhouse

IT has been decided by the Advisory Board to continue "Letters in Canada," and certain necessary steps in reorganization have been or will be taken. Next year the editorship of the survey, as of the Quarterly, will pass into the able and experienced hands of Professor J. R. MacGillivray, for whom we would bespeak the support and co-operation of everyone who values the journal and the survey, and who is concerned to uphold the uncompromising standards of criticism for which they have stood. We are fortunate in retaining the services of Professor E. K. Brown, whose annual essays on poetry already constitute a record of unique value. To him, and to the other contributors, past and present, who have helped to give "Letters in Canada" its character, a retiring Editor may be allowed to express his thanks. With the revival of drama since the war, it becomes possible and desirable to restore the section on that form of literature. It is undertaken by a new surveyor, Mr. Vincent M. Tovell. The bulk of "Remaining Material" is also supplied by a fresh recruit, Mr. J. C. Garrett. We welcome their aid and can safely promise them the reward traditionally assigned to virtue.

We are under our usual obligation to the writers of special notes, to Miss Francess Halpenny of the University Press for her indispensable work on the lists, and to the University Library for its co-operation and aid.

I. POETRY — E. K. Brown

I

The *Poems* are Mr. Robert Finch's first volume. Even for an English-Canadian poet they appear somewhat late, for Mr. Finch is forty-six. He has however achieved a considerable reputation, and the book has been eagerly awaited. Mr. Finch was one of the six poets represented in *New Provinces* (1936), with which the contemporary phase of our poetry began to attract critical notice. His pieces in the Canadian number of *Poetry* (April, 1941) were among the most individual. He had striking poems in Mr. Gustafson's two anthologies, the *Anthology of Canadian Poetry* (1942) and the *Little Anthology of Canadian Poets* (1943). In Mr. A. J. M. Smith's *Book of Canadian Poetry* (1943) he stood with F. R. Scott at the head of the section significantly named "The Cosmopolitan Tradition." Most of the old favourites are reprinted in the *Poems*, but there is also much that is new.

There has never been anything in Canadian poetry at all like Mr. Finch's work. As I write, one of his early paintings hangs in front of me, an exquisite study in line, sharp, emphatic, decisive, but saved from all hardness by an astonishing delicacy in colouring. Emphasis and delicacy,

so extraordinarily combined in his painting, come together to produce in his poetry a unique effect. He delights in the monosyllable, the quick clean phrase, the short line, the simple stanza, but he delights also in the suggestive epithet, the approximate rhyme, the fantastic, even bizarre image. The complex effect that comes of so strange an association appears in such a nature piece as "Etobicoke Autumn":

Under the white bridge
In the hush between gale and gale
The water tugs edge over edge
Over ochre shale.

The barbs of the willow leaves
Point from bent stems
At a black stove-pipe on pink eaves
As the wind aims

Misses and rips the cloud-butts
Loosing a gale again
Till the rain falls like ripe notes
And the nuts like green rain

And the pickers cramming the sleeves
Of sweaters are fanned
Through the rain of nuts and breves
To the hot-dog stand.

Extraordinary care has gone into the composition of his poems. In "Poet on Poet" he contrasts two kinds of poetry, and there is no doubt to which his own belongs:

His lines run wherever his pen goes,
Mine grope the miles from heart to head;
His will tire before he does;
Mine will move when I am dead.

In poetry as in painting Mr. Finch cares immensely for the expressiveness peculiar to the medium; and it is because he cares that he can make so luminous a critical statement as his sonnet "Words":

There are words that can only be said on paper.
It is fortunate they are few. All others shrink
On paper to the thinness of dried ink
And fade at the mind into forgotten vapour.

There are words that can only be said once
And have all been said before that fact is plain.
In a sense no word can ever be said again
And none can be said again in the same sense.

There are words that have to be said or written,
Answers and questions, times to be observed,
But most words die in a cause they have not served
Or bite forever what never should be bitten.

And then there are the words that are left unsaid
And the undetectable words used in their stead.

I should like to quote other poems of the same delicate justness of expression, such as "The Reticent Phrase," "Being Remembered," "The Formula"; but there are other aspects of Mr. Finch's work which must not go unmentioned.

The least satisfactory of these is the satire on vulgarities. The chief surprise the *Poems* reserve for one who has read all Mr. Finch's fugitive publications is the copiousness of his satiric vein. It is difficult to be delicate in satirizing the coarse, or precise in satirizing the shapeless. I do not think that Mr. Finch, amazing as his ingenuity is, has satisfactorily solved the difficulty. Occasionally he appears to recognize what a difficulty lies in wait for him, as in "At Niagara"—a comment on a stupid response to the glory of the falls—and abandons delicacy and form. The poem has vigour and point, but it lacks a poetic residue.

Emotion is curbed in most of Mr. Finch's poetry. In a phrase or rhythm it suddenly assumes power, only to be checked. Now and then it animates a whole poem as in the admirable "The Captive":

> Though you were ice
> My heat would melt you,
> Though you were iron
> My fire would smelt you,
>
> Though you were silence
> I, a sound,
> Would fill your most
> Reluctant bound,
>
> Though you were music,
> None should hear
> Without the office
> Of my ear,
>
> And were you wings
> You could not get
> Beyond the soaring
> Of my net.
>
> So might I do,
> And these might be,
> If you should ever
> Set me free.

This is a fine poem, and one which discloses some of Mr. Finch's affiliations. Unlike any of those I have previously quoted or cited, it might have been written by Mr. A. J. M. Smith or Mr. Frank Scott. It shows Mr. Finch's allegiance to the Metaphysicals, and his liking for Emily Dickinson.

The collection is full of good things, and now that Mr. Finch has consented to publish a book of his poetry, I hope its reception will persuade him to give us more, much more.

II

The essence of what Miss P. K. Page has to say, and something of the fine and simple art with which she says it, appear in the poem from which her collection takes its title:

> For we can live now, love:
> a million in us breathe,
> moving as we would move
> and qualifying death
>
> in lands our own and theirs
> with simple hands as these
> a walk as like as hers
> and words as like as his.
>
> They, in us, free our love,
> make archways of our mouths,
> tear off the patent gloves
> and atrophy our myths.
>
> As ten, as twenty, now,
> we break from single thought
> and rid of being two,
> receive them and walk out.

As ten, as twenty! Where so many poets and lovers have prized their experience because it appeared to them unique, and gloried in a *solitude à deux*, Miss Page requires to be convinced that it is common, accessible to all. Otherwise it would be an experience to be rejected. Multitude and solitude preoccupy her, the need of community, the fear of peculiarity. Her set of values is emphasized in many appropriate ways, best of all perhaps by the arrangement of her poems. The group at the end of the volume is an excellent instance of her skill in arrangement. In "Landlady" she presents a horrifying portrait of a purely parasitic emotional life, in which the solitary landlady spies and pries with revolting astuteness. The three poems that follow present attempts at escape from solitude through love. Then comes an arraignment entitled "Only Child." The effect is clinched by the powerful short poem that concludes the collection:

> The mole goes down the slow dark personal passage—
> a haberdasher's sample of wet velvet moving
> on fine feet through an earth that only
> the gardener and the excavator know.
>
> The mole is a specialist and truly
> opens his own doors; digs as he needs them
> his tubular alleyways; and all his hills
> are mountains left behind him.

In "Generation" and "Election Day" Miss Page accounts for the primary value she sets upon universality. It is characteristic of her that the autobiographical piece "Generation" should present no experience peculiar to her, but simply what she believes the *élite* of her age have

undergone. Spain, she declares, was their awakening. After they came to understand something of what was happening in Spain, all the tribal ways of their parents ceased to count. Nothing exclusive was any longer good enough. "Election Day" is a more vivid poem, and her attitude towards the conservative elders comes through it very well:

> Colonel Evensby with his narrow feet
> will cast his blue blood ballot for the Tory
>
> and in the polling station I shall meet
> the smiling, rather gentle overlords
> propped by their dames and almost twins in tweeds,
> and mark my X against them and observe
> my ballot slip, a bounder, in the box.

Late in the evening, when the returns are in and the Conservatives have won—at Miss Page's years it can only have been a provincial election—she walks through the wealthy avenues:

> The neighbourhood
> is neatly hedged with privet still, the lights
> are blinking out in the enormous homes.
> Gentlemen, for the moment, you may sleep.

The young *élite*—Miss Page does not speak of an *élite*, and in her terms of thought she cannot, but it is of an *élite* she is thinking—have had at least one tremendous reward. They may have had their lives torn up (if not ended) by the war that followed upon Spain; but it has brought thousands of them to remote parts of the earth, and given them, as they look upon a map, a sense of the world's oneness that no other generation in Canada ever had. They have grown safely into multitudinousness, solitude has few dangers for them. This is Miss Page's reading of their experience.

For my part I think it is far too hopeful a reading. But this is a critique of poetry, not of political attitudes. The poetry Miss Page has developed about her constant theme is strong in its intensity and simplicity. It has dignity and it has beauty. To say of an epic poet that his attitude towards his material is partial is to admit a fatally limiting defect; but what lyrical poetry is not partial? One would need to go a long way back to find a great lyrical poet who expressed a broad and central attitude towards any large part of life. Is there any one between us and Robert Burns?

III

A remarkable vitality of language is the quality in Mr. Patrick Anderson's *The White Centre* that first makes its way with the reader. Not all the poems have vitality. From "The Machine," to take a striking instance, it is quite absent. But when the vitality is there, and it usually is, the effect is unmistakable. It animates these lines on the Canadian wilderness before the first white men came:

when resinous currents streaked its boughgreen waves
and soundless arrows
were slipping like fish through fathoms of spruce and balsam:

or in a very different, much more economical manner it animates this stanza on a stream:

And there were beds of stones
baked white by the brown water
and feathery islands where
the birds chilled with their beaks
the beaches of white stones.

Mr. Anderson is a natural lord of language, a born word-man. But he is also a man whose senses are remarkably impressionable. When he writes without a basis in sense-impressions the effect is thin and dry.

The collection as a whole defines an interesting personality. The personality is much more multiform than is usual in Canadian poetry, and it is significant that Mr. Anderson came to Canada only after he had graduated at Oxford and studied in the United States. Poets of Canadian birth and mainly Canadian experience are less curious, less eager, less various than the author of *The White Centre*. Most of them are, however, more fully in possession of themselves, less likely to experiment in somewhat contradictory directions. Mr. Anderson has already become an influence upon a number of the younger poets, and he will certainly bring enrichment, if perhaps also a degree of confusion.

Mr. Louis Dudek, like Miss Page, was one of the contributors to *Unit of Five* (1944). In *East of the City* the themes are almost the same as those that preoccupied him two years ago, and the treatment of them is not significantly different. Mr. Dudek is sensitive to the surfaces of things and of persons, and many of his best passages are the records of his simple responses to what he sees and hears. He is also concerned with the social system, and bent upon its reconstruction: he often bursts into indictments of injustice and calls for summary action. The two main levels of his poetry —the sensual and the intellectual—remain separate, and there is little reciprocal enrichment. Perhaps what one misses most is what Mr. Finch has in such perfection, the distinctive power over words, the individual word, and the arrangement of words in broad units. When this power is lacking a poem may yet move, it is true, but it is scarcely poetically moving, for what it has to deliver is not enhanced by the poetic medium.

The "New Writers" series, which began in 1945, had but one addition, Mr. Raymond Souster's *When We are Young*. Another contributor to *Unit of Five*, he shares Mr. Dudek's social doctrines, and his delight in surfaces. What distinguishes his verse is its warmth. Where so many poets impose upon the expression of their feelings the discipline of a constantly vigilant intelligence, Mr. Souster allows his almost unrestricted play, with a long emphatic line, an apparently casual collocation of words, and a movement of ideas as simple and clear as in popular verse. He is extraordinarily

readable, and often a moving poet. His themes are few—physical love is the chief of them—and a not unpleasing monotony runs through the collection and before long lulls the critical sense. I hope that he will develop a greater interest in pattern; whether he does or not, I shall look for his next collection with a lively interest.

IV

Mr. Ernest Fewster's collection, *The Wind and the Sea*, gives exactly what its title promises, and something more. It is a carefully organized sequence of odes first on the wind and then on the sea, followed by a miscellany of shorter and simple lyrics on related themes. Wind and sea have mystical meanings for Mr. Fewster. Unfortunately the words are in the main worn counters, and it is crucial to poems on topics such as his that the words be fresh and living. The best poems in Mr. John Coulter's *The Blossoming Thorn*—an engagingly modest title—are the simple melancholy pieces. The formal elegies and the humorous and satiric pieces fall quickly into the prosaic or conventional. Mrs. Doris Ferne's *Paschal Lamb* and Miss Reba Hudson's *Brief for Beauty* have much in common; Mrs. Ferne has the broader range and the more experimental approach to structure, Miss Hudson the greater competence in verse. Mrs. Mona Gould's *I Run with the Fox* has at its best the tripping movement and fugitive touch of light verse; in the poems where the feeling is graver the movement and the touch are not appropriate. Mr. Frederick Watt, the author of the naval narrative *Who Dare to Live*, turns in *Landfall* to occasional and reflective verse. In the speed of narrative the roughness and thinness in his verse texture could be obscured, but in the new collection they force themselves on the reader's notice. Mr. Robert Allison Hood's *Ballads of the Pacific Northwest* are misnamed. The poems are longish narratives, in unrhymed verse, and anything less like songs or ballads it would be difficult to conceive. Based on early journals and on well-chosen secondary sources, they recount the exploits of explorers and settlers from Vancouver to Moberly and John Cameron. The sober rather prosaic quality of the verse is suggested by the final lines which explain Mr. Hood's admirable motive:

> When we look back
> upon these stirring stories of the past
> and see what common simple men have done
> under the plan of Providence Divine
> to shape the destiny of the Northwest,
> whether selfishly or otherwise, in faith and hope,
> it steels us with fortitude to face the future.

There were nine new "Ryerson Poetry Chap-Books" in 1946, more than in any year since the series began in 1925. Miss Audrey Alexandra Brown's *V-E Day*, the hundred-and-twentieth in the set, is an ode contrasting the horrors that have passed with the calm that has followed. It is a work of feeling, not of thought; and perhaps a simpler form would have expressed

with fuller appropriateness what Miss Brown wished to say. The language and music are marked by the purity and grace of her poetry at its best. The other "Chap-Books" are of quite uneven merit. There are moving poems on death in Mr. Goodridge MacDonald's *The Dying General.* Mr. George Whalley's *Poems 1939-1944* have an attractive economy. Mrs. Marjorie Freeman Campbell's *Merry-Go-Round* is a narrative of contemporary life, written with vigour and directness uncommon in our poetry—in which this valuable *genre* is unaccountably neglected. Vigour and directness also mark Mrs. Norah Godfrey's *Cavalcade*, but the language falls far short of her high intention. In Mrs. Margot Osborn's *Frosty-Moon* and Mr. R. E. Rashley's *Voyageur* there are pictures of the prairie sharp enough to stir one's memories. Sharp pictures of many sorts are drawn in Mrs. Doris Hedges' *The Flower in the Dusk*, but feeling is not so aptly rendered. One of the poems in Mrs. Verna Loveday Harden's *When This Tide Ebbs* is a meditation on old Trinity College, closing with lines that in a more mature culture would not be forgotten:

> This is where Lampman walked on that May morning,
> With Roberts's *Orion* in his hand.

How many of the passers-by on Queen Street have heard of Lampman's name?

The poetry societies have been busy. *The Vancouver Poetry Society, 1916-1946: A Book of Days*, is a useful compilation. It provides a history of the Society, uneven in tone and value, but with many facts and impressions on which historians may draw; biographies of the charter-members, present practising members, and honorary presidents—the order may be unusual, but is eminently just; and a small number of poems representative of the work of members past and present. Too little local literary history is written in Canada; and even when the performance is not wholly satisfactory it is welcome. The most interesting of the annual publications of the societies is *Profile*, which comes from Ottawa. The judges, Miss Anne Marriott and Mr. Wilfrid Eggleston, were admirably chosen; the brochure is beautifully produced; and much of the verse, in the main by young and relatively unknown writers, has charm as well as competence. Like all such publications, in Canada, and elsewhere, it is too generously inclusive.

This has not been one of the most notable years since the QUARTERLY's survey began; but the number and variety of promising books has made it one of the most interesting.

CHECK-LIST OF TITLES

Anderson (Patrick), White centre (Toronto, Ryerson, x, 72 pp., $2.00). **Ball (Helen)**, These things linger (Toronto, the author, 27 Webb Ave., 24 pp., 75c.). **Beck (Richard)**, Sheaf of verses (Winnipeg, Columbia Press, Sargent and Toronto Sts., 1945, 24 pp.). **Bolton (Margaret)**, A robin calls, and other poems (Strathroy, Ont., the

author, Mrs. Margaret Walpole, R.R. 5, 32 pp.). **Brown (A. A.)**, V-E day (Ryerson poetry chap-books; Toronto, Ryerson, 3 pp., 75c.). **Buckley (Joan)**, Spring after war (Langley Prairie, B.C., the author, "Esperanza," 24 pp., 50c.); ed., Western sunflowers: an anthology of British Columbia verse (Langley Prairie, B.C., the author, "Esperanza," 34 pp., $1.00). **Campbell (M. F.)**, Merry-go-round (Ryerson poetry chap-books; Toronto, Ryerson, 16 pp., 75c.). **Canadian Authors Association, Edmonton Branch**, Alberta poetry year book, 1946 (Edmonton, the Association, c/o Mrs. I. A. Scouten, 11337, 94th St., 48 pp.); **Montreal Branch, Poetry Group,** Poetry year book, 1946 (Montreal, the Association, c/o the Secr.-Treas., L. E. F. Barry, Rice Studio, 750 Sherbrooke St. W., vi, 44 pp.); **Ottawa Branch, Poetry Craft Group,** Profile: a chapbook of Canadian verse (Ottawa, the Association, c/o Mrs. W. A. Found, 270 Harmer Ave.; Ottawa, A. H. Jarvis, "The Bookstore," 157 Bank St., 48 pp., 75c.); **Windsor Branch, Poetry Craft Group,** Border voices: a collection of poems; selected, edited and arranged by Carl Eayrs (Windsor, Ont., the Association, c/o Mrs. May Harris, 1515 Ouellette Ave., 48 pp., $1.00). **Coulter (John)**, Blossoming thorn (Toronto, Ryerson, x, 54 pp., $2.00). **Cummings (Virginia)**, Miracle of dogwood, and other poems (Vancouver, the author, 1672 Beach Ave., 16 pp., 25c.). **Davis (E. M.)**, Gift book of sonnets and birthstone rondolettes (Regina, the author, 1244 Wallace St., 12 pp.). **Dudek (Louis)**, East of the city (Toronto, Ryerson, viii, 50 pp., $2.00). **Dumbrille (Dorothy)**, All this difference (Toronto, Thos. Allen, viii, 72 pp., $1.00). **Edgar (F. H.)**, Legacy of lyrics (Toronto, University of Toronto Press, viii, 112 pp., $1.25). **Ferne (Doris)**, Paschal lamb, and other poems (Toronto, Macmillan, viii, 40 pp., $1.50). **Fewster (Ernest)**, Wind and the sea; with a foreword by Lionel Stevenson (Vancouver, Vancouver Poetry Society; Toronto, Ryerson, xii, 114 pp., $1.75). **Finch (Robert)**, Poems (Toronto, Oxford, viii, 52 pp., $1.50). **Flood (R. W.)**, Rough times, and other rhymes (Vancouver, Murphy and Chapman; Vancouver, the author, 1516 Powell St., 32 pp., 50c.). **Foran (M. M.)**, Night flight . . . and other poems (Toronto, the author, 50 Gilmour Ave., 1945, 50 pp.). **Gleave (T. B.)**, Beyond our walls (Toronto, the author, 12 Alhambra Ave., 75c.). **Godfrey (Norah)**, Cavalcade (Ryerson poetry chap-books; Toronto, Ryerson, 16 pp., 75c.). **Gould (Mona)**, I run with the fox (Toronto, Macmillan, x, 30 pp., $1.50). **Harden (V. L.)**, When this tide ebbs (Ryerson poetry chap-books; Toronto, Ryerson, 8 pp., 50c.). **Hedges (Doris)**, Flower in the dusk (Ryerson poetry chap-books; Toronto, Ryerson, 8 pp., 50c.). **Hood (R. A.)**, Ballads of the Pacific northwest: its discovery and settlement (Toronto, Ryerson, xii, 170 pp., $2.50). **Hudson (Reba)**, Brief for beauty (Toronto, Macmillan, xii, 28 pp., $1.50). **Jaques (Edna)**, Backdoor neighbours (Toronto, Thos. Allen, xiv, 80 pp., $1.00). **Laird**, Poems (Vancouver, Clarke and Stuart, 550 Seymour St., 92 pp.). **Little (R. D.)**, Rhyme and reason (Richmond Hill, Ont., the author, Box 270, vi, 58 pp., $1.25). **MacDonald (Goodridge)**, Dying general, and other poems (Ryerson poetry chap-books; Toronto, Ryerson, 8 pp., 50c.). **Osborn (Margot)**, Frosty-moon, and other poems (Ryerson poetry chap-books; Toronto, Ryerson, 8 pp., 50c.). **Page (P. K.)**, As ten, as twenty (Toronto, Ryerson, viii, 44 pp., $2.00). **Rashley (R. E.)**, Voyageur, and other poems (Ryerson poetry chap-books; Toronto, Ryerson, 16 pp., 75c.). **Saskatchewan Poetry Society**, Saskatchewan poetry book, 1946-47 (Regina, the Society, c/o the Secr., Mrs. Dorothy Morrison, 2067 Rose St., 36 pp., 40c.). **Souster (Raymond)**, When we are young (New writers series, no. 4; Montreal, First Statement, 635 St. Paul St. W., Room 4, 28 pp., $1.00). **Sutherland (A. H.)**, Earle, and other poems; Star-dust: astronomical poems (Victoria, the author, 2800 Dewdney Ave., n.d., 28, 18 pp.). **Taylor (L. F.)**, Magic windows (Vancouver, the author, 1252, 14th St. W., 34 pp., $1.00). **Tilden (V. W.)**, Nosegay of song (Lambeth, Ont., the author, 32 pp.). **Vancouver Poetry Society**, Vancouver Poetry Society, 1916-1946: a book of days (Toronto, Ryerson, viii, 94 pp., $2.50). **Watt (F. B.)**, Landfall (Toronto, Macmillan, xiv, 60 pp., $2.00). **Weaver (R. A.)**, Reflections: a collection of poems as published in the *Powell River News* (Cranberry Lake, B.C., the author, 1945, [36] pp., 50c.). **Webber (W. L.)**,

Skookum Wa-Wa (Vancouver, the Scenery Shop, 856 Grenville St., 96 pp., $1.25). **Whalley (George)**, Poems 1939-1944 (Ryerson poetry chap-books; Toronto, Ryerson, 16 pp., 75c.).

II. FICTION

J. R. MacGillivray

Of the twenty-odd volumes of Canadian fiction published in 1946 about half were by newcomers in the field. A similar proportion could be noted for any recent year. The ratio is not surprising though the number seems small at a time when every week or so one hears of another acquaintance who is writing a novel. More noteworthy is the fact that the novice frequently produces a more impressive book than the author of longer standing; for example, this year Ralph Allen's *Home Made Banners* and Selwyn Dewdney's *Wind without Rain* are among our few best. Reasons for this apparent anomaly are easily found. The first novel is commonly derived from the most engrossing events and observations of the author's life; the second may be composed from the left-overs. The first is usually written because it demands to be written; the second may be undertaken only because it is expected. The novice ordinarily begins, then, with vivid and zestful reminiscence. He has often had previous experience in descriptive reporting. The lively and circumstantial record of the actual may be the result, more fact than fiction, yet with all the forcefulness and charm of verisimilitude. When the author goes on writing, however, he must soon face a dilemma. If he continues to draw directly from memory he will soon be impoverished by its diminishing returns; if he would make greater use of imagination (and he must if he is to be a true novelist) he has to learn a new and more difficult craft, the reworking of the particular into the representative, the creation of apparently autonomous and self-revealing characters, and the transmutation of the heterogeneous matter of common experience into the more ordered, impressive, and satisfying arrangements of fictional art. He must learn to be true not only to observation and memory but to the requirements and finest possibilities of a complex literary form. Not many gain this skill or display this devotion (in the first novel or the tenth), for it requires intelligence and sensitivity of a very high order, enthusiastic persistence, and an integrity that rejects the shoddy and will be really satisfied with nothing short of perfection.

Of the subjects which nowadays lend themselves to powerful treatment even by the novice, the recent war is undoubtedly the best. The novelist usually writes with the authority of a participant. Innumerable scenes are still vivid in his memory. He will not find it hard to rouse sympathetic emotions in his readers, for they too have been involved, if only remotely, in this great event. War even imposes a dramatic pattern on the ordinary soldier's experience, the rising action of preparation leading to the climax or catastrophe, and perhaps to the resolution (it may seem the anti-climax) of peace and home-coming.

Our first three novels of the recent war appeared in 1946, and Ralph Allen's *Home Made Banners* was easily the best. It is the story of Mike Tully who after two years of indecision joined the army in 1941, eventually saw action from Bernières-sur-Mer to Germany, and survived to return to Canada and a broken home and to wonder sometimes if he had not been rather a fool to leave his family and job to fight for a cause he could hardly define, perhaps only to buy his country a little unregarded time before the next war. Three themes are developed in the novel: first, the representative experience of the soldier from training to battle, the usual subject of the war-story; second, the practical effects of our anomalous system of call-up on the army and on all young men of military age; and third (and apparently of more importance than the somewhat extraneous treatment, in conversation only, would suggest—for it provides the title), a man's need to establish a set of political values which he can whole-heartedly accept, to make his own banner, one which will be less delusive than the tawdry streamers inscribed with popular and specious slogans used by politicians and propagandists to lead the gullible multitude. The centre of awareness in the novel is always near Mike Tully, though not in his mind. The author (or the reader) seems to follow him about, watching and listening, occasionally penetrating into his thoughts, always sharing his observable experience. Within these consistent and wisely defined limits, Mr. Allen is a faithful and understanding reporter, often displaying a marvellous sense for significant detail and for the massing of effects in his account of the soldier's existence. Dozens of varied illustrations could be cited, but four of the more extensively developed incidents are worth special mention: "persuading" the last Reserve men in the hut to volunteer for active service, a restrained and moving commentary in purely fictional terms on the cruel and corrupting results of the Canadian draft; supper with the Stansgates of Aldershot who in six pages of exasperated, yet affectionate, description become the symbols of the dullness, decency, and pathetic heroism of the Little Man in England; the wonderful account of crossing the Channel in the first hours of D-day, what you thought and what you did to avoid thinking, with the concentration as always on Mike and the few men about him; and fourth, toward the end of the book, the tense hours of waiting and listening while Mike's young brother, the ex-"Zombie," is out on his first, and last, patrol. In these scenes and in many others of only lesser quality Mr. Allen may be drawing freely from memory, but the novelist has brought setting, incident, conversation, and feeling into the new and harmonious relationship of fictional art. There are no extraneous details introduced for the witless reason so dear to the novice: "that was the way it actually happened." In the larger arrangement of the material of the whole novel Mr. Allen seems conscious of the artistic problems but his sense of form is less dependable. On the credit side I have already mentioned the consistently retained centre of awareness, the concentration on a small group, and the exposition of three themes of

which only the third seems inadequately developed in action. There is also the merest suggestion of symmetrical framing for the main pattern in the introduction of the veteran of the earlier war at the beginning and the end, and of ironic anticipation of later outcome in the first reference to Mike Tully's young brother. On the other side, two defects may be mentioned. The title is not well chosen: it implies that the centre of gravity of the novel is in the most undeveloped and discursive section. If the title is right then the development is not. Second, Mike's period of leave from his detachment during which he goes on a sight-seeing tour across Germany with a war correspondent to look in at Buchenwald and visit the Russian lines interrupts the main action and contributes nothing to it. This is the one place in the book where Ralph Allen the war correspondent carried away the novelist. But these defects hardly diminish the force and truthfulness of the work. Finally, it may be observed that although *Home Made Banners* is not a book in which the author intrudes or comments in his own right we often have the stimulating sense that the novel is the work of a person of intelligence, compassion, and discernment.

By contrast, Edward Meade's *Remember Me* is disappointing. It is difficult to find any guiding principles of thought or composition. In the first few chapters and occasionally later one imagines that the title has thematic significance, that Corporal O'Rourke's waning remembrance of wife and home as the years in England pass will emerge as a principal emotional motif. But this incipient theme is not developed. Instead we have a series of incidents: the departure of the troop train from a Canadian town, embarkation, an air raid, several intrigues, and (best of all) the interesting and vivid account of the work of the military supply convoys with which presumably the author, like Corporal O'Rourke, served during the campaign in Normandy. There are many moderately good descriptive passages in the book, but little else. As for the corporal, he is such a nonentity that he is not easy to remember.

Concerning the other war novel, *The Long November* by J. B. Nablo, it is probably enough to say that it is supposed to be a wounded soldier's reminiscence, during a few hours, of the other Novembers of his life and that Mr. Nablo's hero is remarkable only for his power of total recall and his inexhaustible and violent lubricity.

In some other novels, the war is only a remote influence, for example in Selwyn Dewdney's *Wind without Rain* which is (like *Home Made Banners*) one of the most impressive books of the year, though it is only about high-school teachers in a small city of western Ontario. The wary reader who would rather be amused than edified may shy at the prospect of such company in such a setting. He would as soon think of improving his mind at the Easter synod of the Ontario Educational Association when it assembles in Toronto "in solemn troops and sweet societies." But if he can overcome his natural misgivings he may be pleasantly surprised. Mr.

Dewdney, I understand, retired from "the profession" before publishing his novel—perhaps a wise precaution.

The story begins when John Westley, a diffident youth just out of the university, joins the staff of the West Kirby Collegiate Institute. In his first session he becomes aware (as we do) of the school, a few citizens, and the town as a geographic and social entity. He also notices the covert antagonism between his old friend Angus Macdonald, head of the science department, and J. C. Bilbeau, the imposing and capable head of English. Westley tries to ignore this antagonism because he cannot understand it. Macdonald, who has lost his own son, and is depressed by his intellectual environment, yearns to save young Westley's soul from a yet undefined fate—but wonders if it is worth saving. The fate is Bilbeauism, and Westley who is a callow but ambitious youth admires Bilbeau for his suave assurance as a teacher, his prosperous appearance, and the way the business men of West Kirby enthusiastically back him as the one solid and dependable citizen at the W.K.C.I. When Bilbeau is appointed to the principalship ("We'll see to that," was the confident prediction of the owner of the King George Hotel), he begins to reform the school to the satisfaction of the Success Club. Multigraphed directives and rebukes pour from the office. Everyone and everything is kept under scrutiny. The need of the time, as Bilbeau explains to his admiring friends down town, is for "educational engineers who will design newer and more efficient educational machinery." The great man is sent off on leave to study "educational trends in the United States." On his return the "West Kirby Practical Education Project" is inaugurated to give a lead to the whole province. Since 95 per cent of the students will not be going on to the university, the new emphasis is to be on "preparation for Business and Industry." Literature, for example, "would no longer stress analysis and lengthy compositions, or obscure rules in grammar, but would concentrate on public speaking, how to interview a prospective employer, and similar real-life situations." But cultural development is not overlooked. Choral reading becomes a specialty of the W.K.C.I.: the recitation by the whole school of Masefield's "Cargoes" or of "Mary had a little lamb" (with sound effects) is very impressive. By the reformed system of grading, everybody is passed (most with honours) to the general satisfaction of students and parents. Meanwhile Westley is flattered by Bilbeau's patronage, and only slightly disturbed by his occasional revelations of cold menace and by his systematic way of loading more and more extra-curricular work on his subordinates and gathering all the credit to himself. The installation of a Brunwald Improved Public Address and Intercommunication System is the last outrage which breaks the morale of the school: not only can Bilbeau now interrupt all classes to broadcast his decrees but he can listen to what is being said in any room. Science exploited by Business Efficiency has given new and outrageous power to an increasingly malicious despot, a man who suspects intelligence, fears integrity of character, and prostitutes education to his own vulgar

ambitions. The futile rebellion of the school, Bilbeau's last scheme to ruin Angus Macdonald, Westley's betrayal of his old friend, and Macdonald's suicide bring the novel to a climax of horror.

Wind without Rain is remarkable among Canadian novels of the year for social satire and representative characterization. Both are slowly developed and both are carefully toned down to avoid over-statement or caricature. Bilbeau's speech on education to the Success Club, Westley's visit to the Sunday-school, cheering practice before the big game, the launching of the "West Kirby Practical Education Project," Parents' Night, and Problem Clinics, all are intended to impress us first by their truthfulness to life before we think of their absurdity or their satiric purpose. This procedure is admirable and is consistently followed but it has one practical disadvantage: the uncritical reader, especially the citizen who has lived at ease in his own West Kirby, may miss the satire and the point at issue between Bilbeau and the opposition until almost the end of the novel (or altogether) and then may find the violent conclusion shocking and improbable. Mr. Dewdney has anticipated this reading of his novel, and even encouraged it, by placing Westley at the centre of the fictional scheme. Only Westley's thoughts on the situation are revealed to us: we observe other characters merely from without. Yet he is a remarkably obtuse young man, and is generally quite satisfied with West Kirby, Bilbeau, and himself. One kind of reader may share Westley's views; another will find him incredibly stupid and may have doubts about the wisdom of centring a satiric novel on so uncritical and imperceptive a character. Also, the antagonists of Bilbeauism, Macdonald, Mrs. Westley, and Dorothy Young, the art teacher, are not aggressive persons: they tend to keep their thoughts to themselves, to avoid open opposition, to retreat quickly. So Bilbeau always wins because he is never boldly resisted and because he represents all the pretentious sophistries of a petty commercial society. As the novel comes toward its climax he emerges as the monstrous perversion of the teacher and exponent of liberal education, and the local Babbitts all think him wonderful. At the end he becomes Superintendent of Education for the city, and who knows what further honours await him! "Heaven help West Kirby and Ontario" is all one can say in conclusion. Mr. Dewdney has written a lively, satiric, but depressing book for people who care about education. I could wish that one or two intelligent and resolute characters had been found in the school or the city to try putting Bilbeau in his place—out in the street.

Presently Tomorrow by Joyce Marshall is another story with a school for the setting, this time a girls' preparatory school in rural Quebec, and the action occurs during a week-end at the beginning of the summer vacation. Four of the graduating students have lingered behind though the building is already being used for a religious retreat. Here for a brief time youth looking forward uncertainly to life in the world (presently tomorrow) confronts middle age in confused retreat from it. Between these severed

groups, and an object of interest to both, is the young clergyman. The centre of awareness is sometimes the clergyman, sometimes Ann, the most perceptive of the school-girls, and sometimes the external observer. The memories of the first two provide some depth in time. The desire for security and the disturbing influence of sexual impulse, felt directly or sublimated to appear as intense filial or religious emotions, are the common themes. This is a very slight but well contrived and modulated novel, though the climax, the seduction of the clergyman, is open to objection as improbable and as less demanded by fictional art than by salesmanship. It is a first novel, expanded from a prize short story published eleven years ago.

Another first attempt is *The Unreasoning Heart* by Constance Beresford-Howe, winner of Dodd Mead's "Intercollegiate Literary Fellowship Award." Abbey Bain, a shy and sensitive adolescent, recently left without parents or home, finds herself hospitably engulfed by a cheerful, prosperous, harum-scarum family in Montreal, consisting of a merry widow (the general manager of the household), her two sons, her alcoholic brother, and his daughter. The rebellion of one son against his masterful mother, of another against the designing female next door, and Abbey's consolidation, in less than a year's time, of her own place in the family are the themes of a pleasant story—which is little more than that.

A more famous household is again the subject of *Return to Jalna*, Miss de la Roche's tenth instalment on the Whiteoaks. Mooey returns from Ireland, Finch from a concert tour, and Renny and Piers from the war; there are dogs and Whiteoaks all over the house and beautiful horse-flesh in the stable where young Adeline spends most of her time. Unless the reader is unusually fond of horses, dogs, and Whiteoaks he may find the book very tiresome, perhaps the poorest of the lot. The new owner of Vaughanlands quarrels with Renny, but that comes to nothing; the mystery of the twenty-dollar bills engages the family, if not the reader, for a while, but that also comes to nothing; Adeline is growing up to be as handsome and wilful as old Gran was a century ago, but what will come of *that* will not appear until the eleventh or twelfth volume. Meanwhile Rags has trouble with the new oil burner; Renny dislikes the new wall-paper; Archer has bronchitis, and Pheasant a new baby—such is life at Jalna.

For a while, at least, the day-to-day activities of Winifred Bambrick's circus troupe in *Continental Revue* are far more interesting. Herr Keller has an even larger tribe under his supervision than Renny and they are always on the move. There are ballet-dancers, tumblers, strong men, dwarfs, chorus girls, musicians, trainers, tigers, leopards, monkeys, hyenas, and managers—a cosmopolitan menagerie of oddities, the greatest show in Europe. They visit London, Leeds, Hamburg, Berlin, Munich (where Mr. Chamberlain was a rival attraction) and Leipzig where the outbreak of war finished the show and the novel. I understand that Miss Bambrick was a musician with such a company at that time. If so, *Continental Revue*

might serve to illustrate the advantages and shortcomings of the first novel drawn fairly directly from the author's memory. This is a crowded, lively book, filled with hundreds of minor incidents, no doubt a conscientious and authoritative account of life back-stage with such a revue. There are twenty-five pages describing the rehearsals for the London opening and then thirty-three more on the first night. By the end you can imagine that you have been sitting on a hard bench under glaring lights for three hours, staring at the impossible, and stuffing yourself with peanuts. As record the book is very good; as a novel it is less satisfactory. There is little indication of selection, emphasis, or design. There are so many incidents that after a while they all seem equal and the action, in spite of the sustained exuberance, perfectly flat. The characters, likewise, are only slightly differentiated. One girl is gentle and another ambitious; one man is fond of music and another of his mule; but mostly persons are distinguished by first name, nationality, occupation, and little else. It is only fair to remark that many works of semi-fiction nowadays are not intended to be judged merely as novels, but as popular history, psychology, political argument, and so forth. As a substitute for travelling with a circus, *Continental Revue* is excellent.

There are three historical novels on the year's list: *Pride's Fancy* by Thomas Raddall, *Welcome Wilderness* by Grace Tomkinson, and *Down River Lies the World* by Marion Greene. They are all interesting and competently written stories but can be considered only very briefly in this survey. *Pride's Fancy* is easily the most finished and memorable of the three, as one might expect after the author's earlier novels. It is the romantic tale of a Nova Scotian privateer in the Caribbean after the insurrection of the slaves in Hispaniola in the seventeen-nineties, as related long after by the captain. He can tell of sea-fights, hidden treasure, rough men and high-born ladies, the rock-based villages of his native land and the menacing coasts of Toussaint's turbulent republic in a colourful and vividly concrete manner. *Welcome Wilderness*, another story of that decade and of two widely separated regions, a prosperous Connecticut community from which the Tory Loyalists were driven and Nova Scotia to which they came, is a domestic novel of pioneer life told mainly from the point of view of a young wife who after a long period of hardship, unhappiness, and indecision comes to prefer the new land to the old. In *Down River Lies the World* a young emigrant from Massachusetts who comes to Montreal and the Ottawa region soon after Trafalgar to join his brother finds himself unwittingly involved in a campaign between the inciters of sedition and the agents of government—and with the help of a young French-Canadian boy he does good service for the right cause.

A group of non-historical and heterogeneous romances, all less successful than the three just considered, may be mentioned in summary fashion. *As a Watered Garden* by Marian Keith, about a middle-aged woman who inherits an old house within sight of Georgian Bay, restores it charmingly,

is kind to a little boy, dotes on babies, helps all the neighbours, and wins the sedate affection of the most eligible widower, the doctor, is altogether too sweet for my taste, but is probably no worse than the usual offering of the women's magazines and the soap dramas. The same can be said of *Ring in the Grass* by Maude Hill Beaton, the story of a woman who jilts a young man but retains his hopeless and secret devotion for seventeen years, of her daughter who eventually offers to marry him because he is so lonely, and of her unmentionable aunt who was in business in the red-light district of Chicago but reforms and proves to be as nice as the rest of them. *Trees Grow Tall* by Irene Perrot is about four persons: a man who loves trees and likes to sit at the top of one, his daughter who loves trees and a young musician, the musician who plays his Stradivarius to the birds and the trees, and his mercenary father who values trees only for the number of board-feet they contain; and the book begins appropriately with a quotation from a certain silly and much admired poem which I shall not mention. *New Secret* by Lillian Benyon Thomas starts off with the difficult but commendable theme of an ex-service man's attempt to rouse his home-friends to the dangers of the atomic future, but the story soon breaks up into an exchange of pious hopes, a cosy domestic romance, and an incredible episode about spies at a night club.

One quite good spy-story and one better-than-average murder-mystery are on the year's list. In *The Rain of Death* by J. de N. Kennedy, a few intrepid members of the British Secret Service try to find out in the midst of the war why the Germans suddenly seem so confident of victory and what is going on at the heavily guarded scientific station at Norkum. The reader's heart may skip a beat every few pages, though the adventures are probably no more extraordinary than many an actual experience, and Norkum was only a weird counterpart of Oak Ridge. Mr. Kennedy writes with apparent ease and with a sense for the development of a dramatic situation as readers of his earlier *Crime in Reverse* will remember. In Jane Layhew's B *for Murder* a young nurse and her fiancé find themselves engaged as amateur sleuths by a hospital patient to investigate an apparently minor mystery that turns out to be a lot more than that. It is a complicated story, well developed to hold the reader's interest to the climax, but the explanation of motive for the murder seems hard to believe and about as complicated as the story.

Only two tales of northern adventure reached me: *The Cariboo Road* by Alan Sullivan and *Muskrat Man* by Charles Clay. *The Cariboo Road* is on a well-worn general theme, the gold-rush to the Cariboo country of British Columbia in the eighteen-sixties, but Mr. Sullivan's treatment is delightfully fresh. In place of the standard assortment of stock dummies that one finds over and over again in the usual stories of prospecting, there is a cosmopolitan group of at least partly differentiated characters, some of them treated humorously which is a particularly pleasant surprise. The professional gambler, for example, that literate and light-fingered gent who

decides regretfully to become an honest man when his dealing hand is injured, but who is still hoping to get a look at Monte Carlo before he settles into matrimony, is one of the few fictional characters of the year that one remembers for a while with pleasure. As for *Muskrat Man*, it is for the most part unswervingly true to a standard formula for the boy's book, the tale of a noble youth unjustly convicted of crime who goes north to find evidence to clear his name and is harried all the way by villains. It is listed on the fly-leaf as an "Adult" rather than a "Juvenile" novel, presumably because the hero is accompanied by a more uninhibited female than one expects in these usually chaste stories. I can think of no other reason.

Finally, two volumes of short stories were published in 1946: *Gay Dogs and Dark Horses* by I. H. Kerr and *Sunrise for Peter, and Other Stories* by Will R. Bird. Most of Mr. Kerr's book is made up of humorous or farcical tales of the Qu'Appelle valley, from the point of view of an adolescent boy who is being initiated into a man's world by his great-uncle, a spry old doctor who would rather neglect his practice than his duck hunting or anything else that's going. Mr. Bird's scene is usually Nova Scotia, and his volume is rather more varied. His stories are about farmers, fishermen, rural housewives, and soldiers (in the other war), and the time ranges from the eighteenth century to the present day. There is also considerable variety in manner: some stories are built up toward a surprising conclusion, for example "Paid-up Member" and "Invitation"; in others there is an evenly sustained tone of rustic romance or pathos; another, "Movies Come to Gull Point," is ironic in its construction. Both volumes make pleasant recreational reading.

CHECK-LIST OF TITLES

Allen (Ralph), Home made banners (Toronto, Longmans Green, vi, 256 pp., $3.00). **Bambrick (Winifred),** Continental revue (London, Eng., Faber and Faber; Toronto, Ryerson, 352 pp., $2.50). **Beaton (M. H.),** Ring in the grass (New York, Margent Press; Toronto, Longmans Green, iv, 202 pp., $3.00). **Beresford-Howe (Constance),** The unreasoning heart (New York, Dodd Mead; Toronto, McClelland and Stewart, iv, 236 pp., $3.00). **Bird (W. R.),** Sunrise for Peter, and other stories (Toronto, Ryerson, viii, 224 pp., $2.50). **Barrett (W. C.),** Down east: another cargo of tales told under the old town clock (Halifax, Imperial Publishing Co., 1945, xiv, 232 pp., $2.50). **Clay (Charles),** Muskrat man (Toronto, Ryerson, xii, 284 pp., $3.00). **De la Roche (Mazo),** Return to Jalna (Toronto, Macmillan, viii, 540 pp., $3.00). **Dewdney (Selwyn),** Wind without rain (Toronto, Copp Clark, vi, 506 pp., $3.00). **Greene (Marion),** Down river lies the world (Toronto, Ryerson, iv, 176 pp., $2.50). **Keith (Marian),** As a watered garden (Toronto, McClelland and Stewart, vi, 298 pp., $2.75). **Kennedy (John de N.),** Rain of death (Toronto, Nelson, 1945, 324 pp., $2.50). **Kerr (I. H.),** Gay dogs and dark horses (Toronto and Vancouver, Dent, viii, 372 pp., $3.00). **Layhew (Jane),** R for murder (Philadelphia, Lippincott; Toronto, Longmans Green, 252 pp., $2.50). **Marshall (Joyce),** Presently tomorrow (Boston, Little Brown; Toronto, McClelland and Stewart, viii, 310 pp., $2.75). **Meade (E. F.),** Remember me (London, Eng., Faber and Faber; Toronto, Ryerson, 318 pp., $2.50). **Moore (F. S.),** Fireweed; Ground mist; Of all our yesterdays (New York, Arcadia House; Toronto, McLeod, 1945, 256, 272, 272 pp., all $2.35). **Nablo (J. B.),** Long November (New York, Dutton;

Toronto, Smithers and Bonellie, 224 pp., $3.00). **Perrot (Irene)**, Trees grow tall: a novel (Boston, Chapman and Grimes; Toronto, Ryerson, 250 pp., $3.00). **Raddall (T. H.)**, Pride's fancy (Toronto, McClelland and Stewart, viii, 308 pp., $2.75). **Seaford (Caroline)**, They grew in beauty (London, Eng., Jonathan Cape; Toronto, Clarke Irwin, 290 pp., $2.50). **Stoddard (Charles)**, Killer of Sheep River (New York, Arcadia; Toronto, McLeod, 1945, $2.35). **Sullivan (Alan)**, Cariboo road (Toronto, Nelson, vi, 312 pp., $3.00). **Thomas (L. B.)**, New secret (Toronto, Thos. Allen, vi, 214 pp., $2.50). **Tomkinson (Grace)**, Welcome wilderness (New York, Ives Washburn; Toronto, Smithers and Bonellie, vi, 290 pp., $3.00). **Wood (E. M.)**, Salvage (Victoria, Victoria Printing and Publishing Co.; Victoria, the author, 956 Wisting Rd., 1945, 54 pp., 50c.).

III. DRAMA

VINCENT M. TOVELL

For perfectly obvious reasons it is to the radio producers that most Canadian dramatists turn for recognition and opportunities. Through that medium they find a responsive national, even international audience. In the field of radio drama Canadian directors, actors, musicians and writers have earned international honours, and the C.B.C.'s annual series, for instance, which is produced and directed by Mr. Andrew Allan, the Stages 44, 45, 46 and 47, has placed such script-writers as Len Peterson, Lister Sinclair, Fletcher Markle and Tommy Tweed in the forefront of their profession. The best of their work, which has pointed to new directions in thought and technique for radio writing merits publication and serious consideration. Mr. Peterson's plays, "They are All Afraid," "Maybe in a Thousand Years," "Burlap Bags" or "White Collar"—to name a few—are clearly the work of an important and rapidly maturing writer. Within the confines of the one-dimensional medium, he has treated realistically themes of general importance to Canadians (and not only Canadians), creating in each script more fully developed characters and situations than are usual in radio drama. Indeed the scope and developing technical complexity of his plays suggest that before long radio will prove a medium too restricting to his purposes and ability. Mr. Lister Sinclair's entertaining satiric fantasies, "A Play on Words" or "All about Emily," and the controversial "We All Hate Toronto," display a keen, refreshing wit, and an astringent critical mind. But the more developed "One John Smith," derived from a stage piece of his own, and particularly the hour-long serious play "Socrates," which is perhaps his most finished work to date, show an extension of his range, a considerable gain in technical assurance and a disciplining of his obvious verbal powers. Keenly interested in the theatre, he has written a new full-length play, "The Man in the Blue Moon," which was performed in Toronto this spring by the New Play Society. Had we space we might go on to speak of Markle, Tweed, Ray Darby, Elsie Park Gowan, Bernard Braden, Alan King, Joseph Schull, Gerald Noxon, Hugh Kemp, Earle Grey, and a number of others who have written a good deal for radio.

Our dramatists are not all exclusively preoccupied with radio assign-

ments however. Besides her series for the C.B.C., "The People Next Door," centring on the personal and family problems of adjustment in the post-war world, and "This is Our Story," whose subject is the background of the modern West, Mrs. Elsie Park Gowan has written a new three-act comedy entitled "The Last Caveman," which has been toured this season in repertory by the newly formed Everyman Theatre, under the direction of Sydney Risk. This company was established, on a professional basis, to provide an outlet for young Canadians who want to work in the Canadian theatre, and to bring the performances of "round actors" to as many large and small centres as possible in the Western provinces. It is the intention of the company's directors to present Canadian plays along with the standard classics of repertory, and Mrs. Gowan's script was prepared for this inaugural season. That the play has been well received is an encouraging augury for Canadian drama and theatre in general. The story, set in Alberta in 1946, deals with the relationships of a young veteran awakening to the realities of the world, a degraded family of English settlers and their half-wit son, and certain landed interests with evil designs which must be forestalled. Some of the situations are amusing, and much of the dialogue flows easily and lightly. But Mrs. Gowan has not succeeded in integrating the separate stories of the veteran John, who is writing a book on world federation which he calls "The Case of the Last Caveman," and the economic problems of the Davys. The third act is unnaturally contrived, and the arbitrary happy ending is too simple to be credible. Perhaps the central weakness of the play is that the author has not fully appraised her themes for their comic and serious values, and so leaves her audience unsure as to her emphasis. As it stands, however, the play has the vitality which is characteristic of this writer's best work.

Another playwright well known to radio audiences in Canada is Mr. John Coulter. He provided the libretto for the opera "Deirdre of the Sorrows," set to music by Dr. Healey Willan, which was given a widely discussed single performance last year on the C.B.C's national network, the first commissioned full-length opera to have appeared in Canada. Although it was not possible to review it in this survey at the time, it is perhaps not too late to draw attention to an interesting text and to the suggestive preface which the author wrote for the published version, *Deirdre of the Sorrows: An ancient and noble tale retold by John Coulter for music by Healey Willan* (Toronto, Macmillan, 1944). There, he deals with the relevant subject of an emergent national idiom in Canadian arts, and justifying his choice of subject for a "Canadian" opera (which is designed to be suitable for stage presentation) he writes: "The art of a Canadian remains, with but little differentiation the art of the country of his forebears, and the old world heritage of myth and legend remains his heritage, to be used for suitable ends, though the desk on which he write be a Canadian desk in a Canadian house, and though his work be designated Canadian." A good deal of the criticism of *Deirdre* had centred around the

appropriateness of this mythological material as a basis of a Canadian opera. As against that narrow and thwarting geographical nationalism which would reject the cultural heritage of the nation, and is really nothing better than regionalism on a large scale, Mr. Coulter's point is well taken. We cannot judge the libretto strictly, in itself, as dramatic literature, for it should be seen, or rather heard, in its relation to the music written for it. But in the performance given on the air, one felt that the dramatist had been, at times, unfortunately overshadowed by the composer, and that the lyrical qualities of the verse had become submerged in the over-dramatic music, which was, in those instances, not *appropriately* dramatic. At the same time, it may be that in a stage production the story, as Mr. Coulter has retold it, would prove too static and reflective for operatic purposes. But what is surely far more important, in respect of a developing Canadian drama, is that a serious work of the proportions and quality of *Deirdre* has never been given a second performance. Such a work cannot and should not be judged on a single hearing. High tribute is due to the C.B.C. for the impetus which it gives to dramatic writing, but to what end is all this done if there is to be no professional theatre in Canada to take up such a work and present it widely to a general public?

More recently, Mr. Coulter has written "Oblomoff," which he derived from the nineteenth-century novel by Ivan Gontcharoff; and this has been performed at the Arts and Letters Club in Toronto, under the direction of Mr. Earle Grey. The story and spirit of the play are of the old world, but its appeal transcends frontiers. Like the novel, "Oblomoff" is a sympathetic study of a Russian gentleman, grown prematurely old, who is roused for a briefly romantic period from a life of indolence and lethargy, only to decline again into pathetic old age. Mr. Coulter develops from his central character gentle humour, which is neatly edged with satire, and a play which is attractive to both actors and audience. Since the subject-matter is, in the main, the inertia of Oblomoff, the author places a responsibility on his leading actors to draw from the text its innate psychological values which will compensate for the simplicity of the action, and on the director the responsibility to create and vary the moods which give the play some of its charm. Because he has had to deal with an overlong and episodic novel, the dramatist has faced a structural problem which he has solved by dividing the action into eight scenes. It would depend on the skill of the designer whether the necessary scene changes could be managed swiftly and the progression of the story be unhampered. Justification of the author's choice of material, and also of his technique, must depend then to a considerable extent on the maturity and experience of the interpreters.

Among our Western writers, none has written so fondly and interestingly for the theatre of the life and lore of Alberta as Mrs. Gwen Pharis Ringwood. Several of her plays, published and unpublished, deserve wider circulation, for her work is not as well known in the East as in the West. Her colourful one-acter "The Rainmaker" (performed at the Banff School of Fine Arts

in the summer of 1945) forecast the more ambitious Western story, with its spectacular appeal, which Mrs. Ringwood tells in the three-act play "Stampede." This was first performed at the University of Alberta, in the spring term of 1946, under the direction of Mr. Sydney Risk, and a revised version was staged by Mr. Risk at the Banff School last summer. Juggling facts and dates of history, Mrs. Ringwood portrays the devotion of the popular figure of Albertan legend, "Nigger" John Ware, to the world famous bucking horse Midnight. The play's central characters, "Nigger" John and his partner Shorthorn, who resist the commercialization of the Calgary Stampede, and represent a last vestige of the true old-Western spirit, are sympathetically presented, but the author's regard for them and their way of life softens the play occasionally into sentimentality. While the play has a colourful Western atmosphere, and a spectacular third act heightened by the triumphant (off-stage) ride of Shorthorn on Midnight and the vigorous brawl between the villain and the hero, "Stampede" remains a not yet fully realized work. The emphasis, particularly in the third act, is diffuse and the play's major climax, the parting of the two friends, is not sharply focussed. Certain of the characterizations too, for example the villain Shark and the heroine, are stereotypes and would contribute more to the play if given more individuality. It is important for Mrs. Ringwood to have seen her play staged and to be able to plan its revision in the light of an experience too often denied to our playwrights.

Mr. Earle Grey's "The Quality of Mercy" was performed at the Arts and Letters Club in Toronto. (Mr. Grey, it will be remembered, has written frequently for Canadian radio, and is also widely known as an actor both on the stage and on the air.) In "The Quality of Mercy" he weds conventional melodramatic effects of violent action, plot and counterplot, to sentiments of a patriotic nature, without the effective result which a simpler and briefer telling of his story might have achieved. The play shows, in an Elizabethan parallel, the quality of a landed gentleman whose unscrupulous stratagems in defence of his property lead him to murder, and to conflict with his daughter, but who in the face of a larger disaster (in this case, the coming of the Spanish Armada) reveals his greatest worth.

In the prize-winning one-acter of the 1946 Western Canada Theatre Conference, "The Streamlined Madonna," Hilda Mary Hooke treats melodramatically the conversion of a criminal to a better way of life; and in the one-act comedy "Bobby Pulls up her Socks," Miss Anne B. Flavell deals lightly with the flirtations of our teen-agers.

The year 1946 saw increased activity in university dramatics. Hart House Theatre was reorganized as a centre for these activities in the University of Toronto. There were also established in University College the Robin Godfrey prize for a one-act play and the Epstein Foundation for prizes in creative writing, with one prize for a full-length drama.

Canadian theatrical activity is diffuse and regional. It is still, for the most part, the occasional and unremunerative work of the undaunted

amateurs.[1] There are, here and there, isolated performances of Canadian plays, which may be applauded or ignored; but in either case, the play is returned to the author, usually without payment, in order to be filed away in oblivion. Again, one frequently sees a splendid performance by a young actress who will, upon the maturing of her talent, either stifle her instincts or go abroad to develop and express herself. All this is very much as it was before the war. While Canadian radio has been able to absorb a part of our native talent in recent years, and to reward it, there is a greater amount of promising young talent working at present in our amateur theatre than could ever find its outlet by that medium. In recognition of this fact, at least two ambitious enterprises have been launched to contain and direct some of the creative energy that is in our people: the Everyman Theatre, already mentioned as touring the Western provinces this season, and the New Play Society in Toronto, which presented twelve productions during the winter. Their work may eventually prove of great importance to the future of the Canadian theatre. But where is a larger plan? If the firmly established amateur movement is to be a broad base for some national organization of drama, what is to be its apex? Over two years ago this question was asked during the preliminary (and unfruitful) discussions about the founding of a National Theatre organization, and it will come up again in connection with the finals of the Dominion Drama Festival (in London, Ontario) this spring. There is an obvious need for closer ties between the theatre groups of the East and the West, and for an immediate exchange of views on this matter particularly. If the best of our Canadian dramatists and performers are to live and work in Canada —and to be adequately rewarded for their contributions—a professional theatre of national significance, soundly financed, of high artistic standard, must be developed. The need is urgent, for the drawing-off of our talent to other countries is being accelerated in these post-war years. It is certain that as long as we are unable to employ our artists professionally here, and to make it worth their while to learn and do their jobs in the theatre, we need look for no very large improvement of our dramatic literature on a national scale.

IV. FRENCH-CANADIAN LETTERS

W. E. Collin

I

We are approaching a decisive moment in the history of French-Canadian nationalism. The struggle for political equality closed with Confederation. The "national" movement then followed the line of

[1]We may here briefly notice an addition to the books on the practical problems of play production which are available to amateur groups: *Drama is Fun*, by Ralph Jones Morris. Mr. Morris's brief introductory discussions of the questions of acting, stage terminology, make-up, direction and adjudication should interest and help students who have not studied dramatics previously, and teachers who have never taught or been taught in the theatre. The book is short, clearly arranged, and readable. See check-list, page 338.

"economic conquest." This phase of the struggle, in which the pioneer work of Errol Bouchette and Edmond de Nevers was continued by M. Gérin and M. Montpetit, is now closing, and the movement as we see it in François Hertel and M. Minville is now towards autonomy or integral nationalism. In their drive towards national sovereignty the leaders of French-Canadian thought have made use of what they call "our national *mystique*": the idea of an apostolic mission assigned to the French race in America. This idea, first articulated by Mgr Laflèche some eighty years ago, has been propagated by Mgr L. A. Pâquet, "the theologian *par excellence* of our national *mystique*," and Canon Lionel Groulx, the "national" historian. *La Vocation de la race française en Amérique du Nord*, besides giving statistical information regarding the three branches of the French race in North America—Canadian, Acadian, American—contains excerpts from the writings of these influential ecclesiastics. Looking backward, the editors of this publication esteem that the nation in its various endeavours —conversion of natives, organization of the Catholic hierarchy, struggle for Catholic teaching in the schools, foundation of Catholic works, missions in foreign lands—has been faithful to its vocation. How must it pursue its supernatural mission in the future? It must aim at being a great Catholic people, so as to exert the maximum influence among those with whom it has to live and grow. To this end it must not allow itself to be anglicized; it must develop in the sense of its origins.

The word *nationalism* has more than one meaning. The first and fundamental sense of the word, according to Father Richard Arès in *Notre Question nationale*, is "a preferential love for one's own nation, a love founded on a natural instinct and, like patriotism, fulfilling itself in a virtuous act." In this sense, nationalism is static.

> In history, however, nationalism appears as a reaction against the weakness and inertia of official patriotism; almost everywhere it has displayed spirit, life and enthusiasm; it has pretended not only to signify but also efficaciously to practise love of one's nation, which is an essential part of true patriotism . . . so that it has come to mean a living and dynamic national movement, distinct from official and platonic patriotism.

Father Arès makes a third point:

> That is not all. These national movements have not been content simply to act. They have given themselves, for the most part, a doctrinal basis, they have mixed theory and action. Nationalism, as a result, has gradually become a systematic as well as a practical love, a love which draws its inspiration and rule of conduct from a doctrine. That is why so many authors are preoccupied only with this doctrinal aspect . . . . Their point of view is true, no doubt, but it is not all the truth. The mistake these authors make is precisely in wishing to make it triumph to the exclusion of every other point of view.

To the question: Why not be satisfied with patriotism? Father Arès replies: "As it is used, the word signifies that love and worship of cultural values characteristic of a national group, love and worship which the word patriotism does not bring sufficiently into existence, while everywhere the accent is placed on the defence and expression of these values."

No words could better describe the sense of M. Minville's *Le Citoyen canadien-français*. The importance of M. Minville's latest work, which crowns all the rest of his economic and cultural studies, lies in the fact that it is a defence of cultural values, drawing its inspiration and rule of conduct from a doctrine. "Catholicism informs the most fundamental institutions of our national life, and we accept the fact." "Catholic thought provides rules which every Catholic must know and apply." The age-old and intimate association of the religious and the national, M. Minville fears, is weakening. The idea of a providential mission creates a smile in some quarters. His people must therefore have a clear view of the Church's teaching. In the perilous times through which we are passing, when so many heretical theories are in the air, when unity of thought is so essential, he insists upon linking doctrine to facts, thought to action. In short M. Minville's intention is to apply religious doctrine to every phase of private and social life. Social justice, the common good, labour as the foundation of the economy, the role of the state in social life—all these notions are to be explored in their doctrinal substance. Since he has in view a social order inspired by a true Christian spirit, an order conceived in the spirit of justice and charity, he must combat liberalism, communism and totalitarianism. The communist *mystique* he must fight with a more intense, a more active "Christian" *mystique*. Since there is a Catholic conception of family, education and labour, he must see that the laws touching these things shall proceed from that conception. Since his religion is a fusion, in the French mind, of classical humanism and Christian humanism, he must seek to preserve French culture and the Christian way of life, that is, his national personality. The doctrine, as applied to patriotism, for example, means that the French-Canadian citizen must adhere to that form of patriotism which puts the accent on man rather than that form which places it on the state. The only kind of collaboration possible in Canada is that between national cultures. National cultures, provided they are practised in the spirit of justice and charity, complete and fortify each other and contribute to the general welfare of humanity. We are glad to have that last note for, in reading the nationalist mystics, we have the impression that justice and charity are virtues peculiar to French Canadians. Even an outsider will agree that the "humanist" and "Christian" thought that finds expression in M. Minville's books is very lofty and noble, but he will no doubt ask himself whether the Chinaman, the Jew, the Hindoo cannot have aspirations to justice and charity. Do they know nothing of the so-called "French" values—the disinterested search after truth, the striving after personal perfection, after liberty, the sense of tradition, even family tradition?

M. Montpetit has played an important role in the development of nationalism. He has propagated—if he did not initiate—the idea of superiority and the idea of "bastions" of defence and the idea of conquest. In *Propos sur la montagne* he is still seeking strength to face the situation

in which he and his countrymen find themselves. During a visit to Alsace-Lorraine, he drank in what Barrès taught him: "the secret of French resistance and the persistence of a civilization under the blows of defeat." That same secret he has found in Faguet, Brunetière, President Hutchins of Chicago, and other writers. In the chapter entitled "The *Elite*," he deals with the problem of how to create leaders who will defend the national heritage. At the end of it we have an inkling of how intimately the religious and the national are fused in M. Montpetit's mind. The consecration which invests a bishop with the plenitude of the priesthood is, for M. Montpetit, a consecration which marks a national leader. In "Quantity and Quality" he quotes Ferrero, Hutchins and others in support of the thesis that America, after breaking with the European tradition and devoting its energies to amassing wealth, is becoming conscious of the real business of civilization: to cultivate a moral sense, intelligence and beauty, for their own sake and for the benefit of humanity. In the chapter on "Character" he discusses the educational value of institutions and traditions. In the concept of "institutions" he includes "all that brings us together in prayer, action or reverie, all that keeps us, guides us, and prolongs us." Only M. Montpetit can write like that. In the last chapter he discusses the position of Catholic sociologists regarding liberalism. Catholic thought, which flows in the Encyclicals, while not neglecting essential liberties, considers the human side of social problems. Political economy is a moral science: it is preoccupied with man, with human activity applied to satisfactions of a material order. Catholic thought brings religious truths, especially the idea of justice, into industrial life. The Encyclicals defend property, preach collaboration between capital and labour, call for a just wage which makes savings possible and safeguards the family. What we admire in M. Montpetit, besides his aesthetic sense, is that quality which, at bottom, distinguishes the literature of his province from that of the rest of the country, namely, his preoccupation with human values.

M. Montpetit speaks of M. Léon Gérin's "admirable work on our social evolution," and expresses his thanks for all that he owes to M. Gérin's patient researches and generous spirit. But a work like *Le Type économique et social des Canadiens*, because of the absence of a doctrine and the presence of a scientific spirit, rather anticipates the researches of American students such as Horace Miner and Everett C. Hughes. M. Léon Gérin, a former president of the Royal Society, spent many years in government service in Ottawa. *Aux Sources de notre histoire* is the first fruit of his retirement. M. Gérin is in many ways a remarkable writer. He anchors one's mind to social and economic facts. By his concept of "social type" he is able to draw a convincing picture of the Breton Jacques Cartier and the gentleman Roberval and account for the delays in outfitting boats for Canada. If we read only the letters patent addressed to Cartier and Roberval, says M. Gérin, we should be impressed by the pure and disinterested motives which inspired their voyages. But if we read other official documents we have the

frank expression of views of a more practical kind. From them we learn that the Treasurer of the Royal Navy gave Cartier 6,000 pounds in Tours currency "to discover certain islands and lands where, they say, is to be found a great quantity of gold and other rich things." Champlain realized that "behind those beautiful speeches in favour of the evangelization of the Indians and the colonization of New France, the traders of Rouen, St. Malo and La Rochelle merely dissimulated their lust for gain." Interested solely in furs, they never cleared an acre of land or established any colonists. Proceeding by what he calls the "monographical method," M. Gérin studies the role of pious foundations in the work of colonization. The method is to choose one of these foundations, the Society of Notre-Dame in Montreal, in which he sees the type in its purity, and by making it the object of a vigorous and detailed analysis to arrive at those typical vicissitudes which are natural in an organization resting exclusively on charity. Contrasting conditions in New France with those in New England, M. Gérin makes the point that in the one colony everything was achieved through individual effort, private enterprise, while in the other it was the result of the practices of functionaries whose technique was "*la petite guerre*," that is, every year the heads of the French colony organized military bands and fell upon the peaceful inhabitants of New England villages, massacring and burning all they found. As the English population was superior in number, there could be no doubt as to the outcome of this policy. After the conquest, functionaries and seigneurs, *en masse*, hurried back to France. Who remained? The *habitant*, the only one who, in a certain measure, could have shown any practical initiative. Because of his independent spirit, the *habitant* was to survive, despite foreign occupation, and become the keystone of modern French Canada. The strength and precision we find in M. Gérin's writing are the result of mental discipline. He may have a place in the national movement; but we admire him for qualities which have nothing to do with a nationalist *mystique:* his grasp of social and economic facts, his awareness of the real motive behind the hypocritical mask, his monographical method and his power of drawing out principles. The historical value of his work resides in the fact that while it exposes the economic and social springs of French-Canadian history, it removes the veil of idealism under which certain historians, and those novelists who have followed in their wake, have religiously hidden or coloured the pictures of early Canadian history.

Opinions libres is a collection of articles by M. Eugène L'Heureux, a journalist by profession, characterized by frankness and a grasp of concrete realities. After M. Montpetit, M. L'Heureux speaks of "*Elites*." By an *élite* he means any group whose function is to exercise an influence on society and whose obligation is to possess an intellectual and moral training necessary for the proper exercise of that function. He expands the concept to take in not only thinkers, historians and politicians, but also journalists, even the radio and the cinema. The principal theme, however, is national-

ism. Nationalism is a sentiment, says M. L'Heureux, an explosive sentiment containing more passion than reason. During the war years, 1940-6, ultra-nationalists seeking their own political ends created hate and condemnation of French Canadians by their leader *mystique*. The Abbé Simard, says M. L'Heureux, is one of the first to react against this demagogy in the name of eternal principles, good sense, order and authority. On the subject of Canadian unity, M. L'Heureux has a good word to say of the Abbé Maheux' work in promoting a better understanding between the two races and laments that his efforts have been checked by exploiters of racial prejudices for electoral purposes. Among French-Canadian members at Ottawa there are evidences that a school folded up in itself is dying, and a new school is appearing, which will have more breadth, comprehension and universality. We are passing from nationalism to internationalism.

II

No such serious concerns enter M. Berthelot Brunet's *Histoire de la littérature canadienne-française*. In this unpretentious little work, M. Brunet's fancy flits like a butterfly in every direction over time and space, lighting for a moment on this name or that, as often a French name as a Canadian, producing a succession of witty contacts. We learn nothing at all about the works whose titles he cites; but his irony and wit are irresistible, and on the whole his judgments are strikingly correct. Of the historians of the Victorian Age (or was it the Victorious Age?) he writes: "They served the cause of their small nation: little by little they made a past for it, as *bourgeois* fathers build a future for their offspring." Of Garneau: "What other country can pride itself on having a national historian?" In Buies' *Lanterne*, "the curious may gather the wittiest pages written by a French Canadian before Jules Fournier." "French Canada for a long time had something theocratic even in its literature." "Father Louis Lalande was the most brilliant of Canadian Jesuits before François Hertel." "François Hertel is above all a clownish Canon Groulx." Of Nevers and the early sociologists: "They are never pure theorists: they want to serve. Art for art's sake and science for science's sake are things almost unknown in Quebec, at least up to a very recent period." Of Savard's *Menaud:* "Savard has made the forest live and move as with a sort of Iliad of colonization in which the Trojans are wood and pulp merchants." After speaking of the poverty of the French language in Canada: "When we pass to the contemporary period we shall see that the language of our good writers is that of France."

Tradition du Québec supplies what M. Brunet's volume lacks, namely, selections from the writings of French-Canadian authors. The work of two scholars, M. Séraphin Marion and Professor Watson Kirkconnell, it is an anthology of prose and verse arranged topically under the headings: patriotic themes, ancestors, nature, French language and race, religion, the

French text appearing on the left-hand page and the English version on the right. Certain poems must appear stilted when translated into corresponding English moulds, but Mr. Kirkconnell, through long practice, is master of the art. His translations are amazingly close to the original and when it is a question of verse this is no simple accomplishment. "It is primarily an attempt," says Mr. Kirkconnell, "to present French-Canadian thought and life as recorded by some of their most gifted men, *and to make it available in English.* It does not seek to make propaganda for that French tradition, but simply to make it intelligible to Anglo-Canadians who may not have realized its historic origin, its passionate loyalties, its sense of mission." To represent the noble tradition, the editors have chosen their pieces mainly from the historians, essayists and poets. The novelists could not have furnished passionate loyalties, indomitable courage, nobility, or the sentiment of excellence. At least that is the impression we have after reading M. Charles Maurel's articles collected under the title *Nos Héros de romans.* If a hero is, as Littré says, a man distinguished by force of character, grandeur of soul and lofty virtue, then we have nothing like that in our present literature, not even the more modest virtues: assurance, enthusiasm, honesty, perseverance, initiative, vigour, will. The "heroes" of our novels disdain a deep and true love; they have "verbal" courage and noble "dreams"; no one has taught them to reason or reflect: intellectually timid, afflicted with physical and moral lassitude, they stumble and fall. If such deliquescence continues, M. Maurel trembles to see the day dawn when the strong compassionate heroine will conduct her hero to a place of safety beyond reach of the battle. M. Maurel lays this degeneration at the door of democracy—"every day democracy kills Socrates." To find a Corneillean or Homeric hero we have to go back to Gérin-Lajoie's Jean Rivard, a man of living will, full of courage and faith and the spirit of initiative which our age demands. Jean Rivard should be proclaimed a national hero. "If each parish produced fifty Jean Rivards every century, we should be by far the finest people in the world."

In contrast with M. Brunet's witty commentary Sister Mary-Carmel Therriault's *La Littérature française de Nouvelle-Angleterre* stands out as a serious piece of research extremely well done. As she herself remarks, the whole output of the New England writers is very small. Of the nine chapters in her book only three concern literature: poetry, novels, literary criticism; three have no relation to literature; and of the remaining three, which have some close or distant bearing on it, the longest is devoted to journalism. There are four or five poets: Remi Tremblay, Louis Dantin, Dr. Boucher, Rosaire Dion. The novel begins with H. Beaugrand's *Jeanne la fileuse* (1875); the most recent appears to be Dr. Paul Dufault's *Sanatorium* (1938). This literature is essentially regionalist, limited to the study of the life of French Americans. The heroes seek to adapt themselves to a new way of life, that of an emigrant on American soil and they all have this feature in common: they are attached to old Quebec. Canada appears to

them as a paradise of unalterable happiness; there they can end their days, free of cares, in peace and quietness.

Variations sur trois thèmes is a collection of articles on the theatre, cinema and music by Jean Béraud, Léon Franque and Marcel Valois, all pseudonyms. Besides recording what has been seen on the stage during the last fifteen years, Jean Béraud deals with the problems of lighting, scenery, properties, propaganda, and national drama. He recommends collaboration between artists, writers and dramatists, and refers, in particular, to Alfred Pellan's work in painting the scenery and designing the costumes and principal accessories for M. André Audet's spectacle "Madeleine et Pierre 45." On the Ghéon craze he remarks: "Dramatic art existed before Ghéon and will continue after him. . . . Ghéon is extremely difficult to play. . . . I consider the presentation of 'Le Pauvre sous l'escalier' by Les Compagnons de Saint-Laurent as an extraordinary success. But between this and giving up all the productions of universal dramatic art for Ghéon alone, there is a margin." Léon Franque writes on the cinema, the seventh art, the richest and most ephemeral, which cannot forget its audacious mission: to live in time to the crazy rhythm of the present. An instrument of propaganda, a means of education, it has far too long publicized wealth, easy happiness and unreal beauty; it is time for it to return to its own true formula: the human situation and the fireside of humble folk. Born before the 1914 war, it passed from French into American hands about 1916, and within ten years became a formidable instrument continuously improved by technicians until it became vocal. Hollywood is ready to say "colour before everything" and the Russians are ready to introduce pictures in relief, third-dimensional effects obtained by a screen made of 2,000 pieces of mirror glass. Because of this constant scientific development it does not furnish the literary man with stable material on which he can work and reflect. Writers, however, have learned from the cinema to use a more direct manner, to avoid pompous analogies and useless details, and to reduce dialogue to essentials. What their art loses in poetry, it gains in visual power. Marcel Valois observes that Montreal has always been stubbornly prudent in accepting musical novelties. Musicians had to wage a Homeric struggle to impose Wagner on the Montreal public. Admirable work was done by Léo-Pol Morin and Alfred Laliberté in spreading an appreciation of the work of the modern French and Russian composers: Debussy, Ravel, Poulenc, Scriabine, and Medtner. True culture, he comments, admits all kinds of art. He writes appreciative paragraphs on Canadian composers, Plamondon, Morin, Pelletier and Le Quatuor Alouette, a group of four singers and a director, with a large and varied repertoire of Canadian songs, who have been heard over the radio and have made trips to Europe and New York.

Art et bolchevisme is the work of a dogmatic critic, M. René Bergeron, who feels that his mission is "to pursue bolshevism wherever it hides itself." Peril number one, he believes, has entered Canadian homes through

the interpretations of artists such as Fernand Léger and those represented in M. Gagnon's *Peinture canadienne*. Like the Communists, these artists carry on a work of dehumanization and revolution. The first part of M. Bergeron's discourse is characterized by angry outbursts, sneers and puns and a whole-sale condemnation of liberalism. True artists, he believes, do not separate what God has joined together; they understand that any attack on the eternal order is insurrection. In the second part he speaks as a friend, sympathetically, of such artists as Ozias Leduc, Adrien Hébert and Rodolphe Duguay. Disagreeing with Father Couturier, M. Bergeron associates the representation of religious subjects with faith and mystic feeling, qualities he finds pre-eminent in the work of M. Leduc, "the eagle of Mont St. Hilaire."

To pass from M. Bergeron to Father Gérard Petit is to rise out of a whirlwind of violent emotions into a calm region of serene contemplation. A Christian humanist, Father Petit brings to bear on contemporary man and his problems a philosophical spirit which has been nourished on Thomist doctrine. *L'Art vivant et nous* is a study of contemporary man and the problem of artistic expression, in which are considered the theoretical bases of the various art movements of our time. Some idea of the scope of this work may be got by glancing at the topics listed in the analytical index: abstraction, artistic creation, cubism, fauvism, idealism, impressionism, the unconscious, individualism, intelligence, intuition, naturalism, subjectivism, surrealism. . . . Father Gérard's thesis is that modern art lacks unity and order. It reflects an inner anarchy characteristic of modern man who is a product of a technical civilization. The artist, in our time, does not dominate the difficulties inherent in his spiritual adventure. He does not integrate them. He wishes to fulfil himself without passing along the evangelical way of humble and loving integration in the universal order. The perfect artist is he who submits to the laws which rule the super-elevation of art by the Christian spirit; he who, by the heroic exercise of the virtues and gifts of the Christian life, succeeds in filling the abyss which distinguishes the artist from his work; he who, in knowledge and mystic love of the subsisting Unity, meets his essential unity and pursues the appropriate ends of his art in the radiance of the supernatural wisdom of the saints. Our satisfaction in reading Father Petit derives from the wealth of considerations through which he leads us as his mind moves from the principle of anarchy to that of integration, the solid doctrinal basis of his serenity.

The only work of literary criticism that has come into our hands this year is a reprint of a study, *Louis Fréchette*, by M. Marcel Dugas, who died a few months ago. What we remember particularly about Dugas, as M. Brunet says, is his friendliness. He never engaged in destructive criticism. He knew he could never give to his friends all they deserved. What he said of Léo-Pol Morin, Alain Grandbois, François Hertel, St.-Denys Garneau and Simone Routier, he knew, would only be an approximation,

an approach. In the spirit of a Charles du Bos, he "approached them with friendliness, the desire to understand them, to mark their passing, to render to their qualities a tribute of praise."

III

Ringuet is one of the masters of contemporary realism. His literary personality, that of a tragic ironist, becomes more distinct with every book he publishes. First it was the irony of escape into the El Dorado of the United States; then into the indigenous principle with the glorification of the Mexican Indian; now it is the irony of escape into the world of dream and illusion. Some of the chapters of *L'Héritage* are experiments with realist technique applied to surrealist states of consciousness, rather than stories: for example, the mental state of a seaman who, after his boat has struck a mine in the night, has to swim to a lighthouse on the distant shore. Ringuet shows us characters haunted by dreams of happiness induced by opium, the religion of Islam or that of the Tahitian natives; deliverance from everyday reality is to be achieved through an operation on the brain, by going mad, by taking up farming, or simply by vacationing in the country. The irony is often tragic. If a man can only kill sleep he will live forever. Behind his left ear, under the bony structure, lies the centre of sleep. With a bullet he can penetrate the bony structure, destroy the centre of sleep and project himself into immortality. "Macbeth doth murder sleep." In a hut near the canal in Panama lives an old Frenchman who stands guard over a clearing in the jungle strewn with abandoned machines, steam shovels, and waggons on invisible rails. The old sentinel is guarding the French canal until the Patron, M. de Lesseps, shall return. "I have not left my post," he said to his visitor. "You will tell the Patron that I am still here. My duty, sir, my duty! I know only that. When he returns, the Patron, he will find me here, where he left me." His face was thin, brown with marsh-fever that had turned his brain. "Le Bonheur" is the story of a factory-worker to whom a motor-car represented happiness. One evening at table he began to laugh like an idiot. In the asylum he dreamed he was a millionaire. In his dream he distributed Packards and Lincoln-Zephyrs to his friends. Meanwhile the doctor was trying to cure his insanity with injections and eventually succeeded. The man returned to the factory. The doctor published a celebrated work on the cure of mental diseases by salts of iridium, but what he had actually achieved was the destruction of a man's illusion of happiness. Hospital, to that man, had been a vacation in the marvellous oasis of illusion. By curing him, the doctor had delivered him to the beasts, snatched him out of his mirage to cast him into the Gehenna of the real.

La Vie aventureuse de Jacques Labrie is a collection of stories by Paul de Martigny, who describes himself in *L'Envers de la guerre* as a reporter for *La Presse* of Montreal. His adventurous life consists in scurrying from one café to another in search of crimes, catastrophes and drunken brawls.

The style is that of a wise-cracking reporter, puffed up, empty. A few pages interest us; the rest is padding. An English woman "married" an Indian trapper in Ungava so that she might appear in costly furs in Paris. The pages on Ungava and its deposits of precious metals, a closely guarded secret of the Indians, are an interesting commentary on Jacques Cartier's search for the El Dorado known as the Kingdom of Saguenay.

With the exception of *Vézine* and *Impasse*, the novels this year are undistinguished: *Destinée*, for example, by Gaétane de Montreuil, a story of adventure in which fate is unusually speedy and as generous as Cinderella's godmother. Justin Lefebvre's *Jean Rhobin*, called a novel, is a fictional application of the doctrine of patriotism. Jean is a symbolical character, suffering from a malady of the will, here the type of talented French Canadian who begins his career with expressions of fine ideals and succumbs to the easy success of party politics. This is known as *démissionisme*. As Maurice Huot says,

> La guerre nous a valu
> Une façon neuve d'être,
> Dont le nom est démissionisme.
> Ce mal partout nous pénètre.

Rhobin does this, we are told, because he lacks character. The author is persuaded that the era of such men is past. The people of Quebec are determined to free themselves from the bonds that oppress them by giving themselves to men of character such as M. Montpetit describes: men of knowledge and judgment who, inspired with true patriotism, will not only preserve their rights but guide them along a way already traced by their ancestors.

Jean Blanchet's *Les Feux s'animent* is also a doctrinal novel, addressed to those young people who, raised in the country, may be tempted, after being demobilized, to turn a deaf ear to the call of the land and seek their life's work in the cities. The lines are classically simple: the story is certainly not overloaded with incident. Two families, the Morins and the Durettes, on adjoining farms, live in an atmosphere of hostility. One of the Morin boys died a hero's death at Caen. The younger one, called to the priesthood, spends his leisure moments reading *Manuel social rural* and *Précis de la doctrine sociale catholique*, to prepare himself for his future role of economic, social and spiritual guide of a rural flock. He masters the teaching of the Church on labour, capital, private property, the family, and the law of associations. To keep the farm, the father Morin has to rely solely on himself and his daughter, Thérèse, who is in love with Marcel Durette. Marcel is a returned soldier. He is determined to settle in the city, and Thérèse is torn between her love for Marcel and her loyalty to her father. All is well in the end, for Marcel, after being thrown out of work several times, returns to the land, marries Thérèse, and re-establishes harmony between the two families.

Woman's mission, we learn from Marie Nille Pintal's *Mission de*

femme, is to sacrifice the desires and aspirations of her heart to the task of training a child in the way it should go. "Christian charity," with which this story is overloaded, conquers the spirit of evil. M. Nantiers, a widower, head of a commercial firm with offices in Montreal and Rio de Janeiro, meets a charming young lady, Suzelle, on a boat making for the latter port. At Rio, Suzelle marries Nantiers, whom she esteems but does not love. She is shown the beauties of Rio and the country-side by Nantiers' son Jacques, who is not long in turning his eyes from Manola, a pretty Brazilian brunette, to Suzelle. Domestic affairs are further complicated at Montreal. Nantiers' daughters consider Suzelle an intriguer who has despoiled them of the family inheritance. Nadine, Suzelle's special care, is the type of modern city girl who chafes under discipline, turns from her studies, frequents road-houses, dances, drinks, transgresses the moral law. Her distress brings her closer to Suzelle, the incarnation of Christian charity, who sends her to a friend's home in Maryland. Nadine dies there after entrusting her baby to Suzelle who takes upon herself the charge of raising the boy as her own son and making a man of him. The disgrace brought upon the family is too much for Nantiers, who succumbs. The story ends with a picture of Suzelle and Jacques on the terrace of their White House overlooking the beach at Rio under the luminous cross which stands on the Corcovado, the mystic symbol of sacrifice and love.

Marcel Trudel's *Vézine* is an altogether delightful and delicate story of a young girl, Luce, and an out-of-doors man, Vézine, whose soul was that of his favourite river, the Batiscan. "His soul was lost in the soul of the Batiscan: he watched himself succumb in the rapids, he saw himself turn about like an eddy, he bubbled under the cornices, he splashed towards the sunlight, he roared in the violence of the falls." Luce was a charming tomboy, daughter of a friend of his, and when the tongues of village gossips began wagging Vézine must go again for comfort to his beloved Batiscan. The Spanish flu was ravaging Europe. "Two thousand eight hundred miles, that is not next door," said the villagers. But, at a bound, the fell disease descended upon Gaspé and carried off charming Luce. Vézine visited her grave and there found peace. "No one can take her away from him now. . . . The Batiscan has burst into splendour again with the surge of the springtime; it rolls joyful and abundantly towards the falls; the two-coloured swallow again appears in the sky."

M. Serge Roy's *Impasse* is an ambitious work. It has a certain power which is due to the choice of highly emotional characters and to the studied analyses of their inner deliberations in the crises into which M. Roy manœuvres them, and it has a certain significance, historically, as marking a departure from regionalism and urban realism, to continue a French tradition stemming from Paul Bourget. *Impasse* is a romance of disordered minds, emotions and nerves. The disordered creatures are, at bottom, weaklings. Louis is a scientist, wholly preoccupied with scientific research work in his laboratory. But he is a *raté*. To feed his egotism he must

exercise lordship over someone. He joys in tormenting people, in indulging his anger to the point of brutality. The old servant Célanire, a simple soul without defence of any kind, is terrified of him, and the scene where Louis one night drives her over the wharf into the river is, dramatically, one of the best in the book. Thérèse, Louis' wife, an excessively nervous creature, upon whom the fatality of evil fortune settled when she was still a child, is an easy prey. Under Louis' brutal blows she is usually reduced to tears. She becomes a victim of progressive despair, loses all moral restraint, and throws herself at the feet of Louis' friend Robert. Robert himself has the tragic look of a hallucinated person; he knows he ought to tell Thérèse that he is married, but he has not the courage. They go to New York. Robert, who is an airman, has signed a contract with the Trans-America Airways and travels between New York and Mexico. In New York Thérèse is discovered by Robert's wife and her domineering mother. There is a violent scene, after which Thérèse is about to throw herself out of the window. She seizes the telephone, asks to speak to the air port at New Orleans. She tells Robert of the horrid things his mother-in-law has said to her. Robert reassures her, repeats that he loves her and will never leave her, but no sooner has his plane taken off than it loses altitude and crashes. The accident seems to be the work of the author, who, having grown tired of these *impasses*, resolves to have done with them once and for all. Now that M. Roy has learned all he can from Gina Lombroso's studies of the feminine soul and Paul Bourget's psychological method, he ought to allow those masters to pass out of the picture.

Le Long de la route is a continuation of the simple pieces of prose by Sylvain, a man who loves humble peasant folk and the religious calm of the country-side.

IV

A new school of poets has appeared, a group of seven who call themselves the New Pleiad; and, like the old Pleiad, they have published a manifesto. It is written by Albert Gervais, the founder, and prefaces his collection of poems entitled *Au Soleil de minuit*:

> In a wild nook in the Laurentians the daylight has gone. Darkness falls upon forest, mountain, lake. . . . Night enters into me, silently, calmly. At the same time, the midnight sun, flame after flame, is lighted in my being, more mysterious than the evening star, up there, brighter than my candle wick. . . . I become poet again, the wild fellow, inspired, mystical.

Those words will explain the title of the collection. Oddly enough, the poets of the old Pleiad are not mentioned in the manifesto, which harks back to the seventeenth century and to Boileau, the law-maker, the emphasis being mainly upon classical rules. "Classicism has stood the test of time. . . . Boileau's rules constitute a guarantee of stability, a hope of posterity, a standard of loyal criticism." Nor can we find much in M. Gervais' poetry—patriotism, church festivals, the origin of maple

syrup—that reminds us of Ronsard, Du Bellay, and the rest. The movement, however, marks a reaction against the formlessness, licence and emotional disorder of much recent poetry. Perhaps the important point is the "democratic mission of poetry," the idea that poetry is the "written soul of a people, . . . the touchstone of its cultural development, of its moral elevation, the sonorous or dolorous echo of its aspirations, its history, its calamities and its grandeurs."

We may group together certain poets whose purpose is to associate poetry with Catholic theology, to fuse symbolism with liturgy. Claudel is the type in France. He revived the ode and invented a new form of verse known as the "*verset Claudelien*." Jeanne L'Archevêque-Duguay sings of motherhood, in *Mater*, in terms of the Divine Mother. Ella Charland-Ostiguy's *Muse en prière* reminds us of Bremond's idea that pure poetry aspires to a condition of prayer. Father Léonce Boivin's *Les Odes mystiques* belong to this category.

Montréal, ma ville natale is a collection of fifty poems by the late Albert Ferland, in the series "Le Canada chanté." In simple, delicate verses, M. Ferland sings of his native city, its founders and heroes, Sulpicians and Jesuits, Jeanne Mance, Mère d'Youville, the days of yore and the days of his childhood.

The poems in Janette Bertran's *Mon Cœur et mes chansons* are poignant expressions of a sensitive spirit with a gift for sensuous images. They are the cries and tears of a lover tortured with desire, disappointment, jealousy, disillusionment, bitterness, despair, all the tortures and fears caused by absence or abandonment.

J'aime la souffrance acide comme un citron.

Reviens mon grand amour,
Entends l'appel
D'une âme souffrante et pâle
De s'être trop donnée.

Maurice Huòt's *Poèmes et satires* are graceful poems on various themes: the old blacksmith, the skater, the Church, the attractions of country life, together with satires on modern subjects: the atomic bomb, radio actors, radar, television, restrictions in war-time—for all of which he has little taste. The poet pays tribute to Roosevelt. His ideal hero, however, is "the athlete of God."

Mais l'athlète du Christ aux fortes disciplines,
Mais l'humble missionnaire en sa bure de lin
Qui jette à l'univers, l'or des amours divines.

There is a touch of romance here and there, the fragrant breezes of dream gardens, and one feels the presence of the exotic Paul Morin, whom he regrets he cannot follow.

Vers ces pays lointains dont les cieux toujours tendres,
Ont inspiré l'auteur du noble "Paon d'Email".

The poems in Georges Boiteau's *Essor vers l'azur* are reveries in the evening mist, in summer gardens, on winter hills, in the fairyland of the woods. When this poet dreams of the sea his images become sharper, more vital. "If I were the editor of these poems," writes Alphonse Desilets in a preface, "I would print the first copy on birch bark and then dress it in a binding of red oak."

Supposing your memory says "*barbe fleurie*," then your mind can compose a picture of a beard with elements drawn from a summer landscape and the result will probably be called surrealist art or poetry. This is the kind of poetry we have in *Théâtre en plein air*, a dozen or so poems and prose-poems by Gilles Hénault, whom we had lost sight of after he published *L'Invention de la roue* in 1941, and *Allégories* in 1943. For M. Hénault, words are images which, by their very cries, engender others: "visages vrais paysages," "hasardeuses, ô voyageuse." Once his imagination or ear has caught an echo or a simile his mind makes a game of it; and this constant generation of new images called forth by sounds and similes, exhausting themselves in a flash and vanishing in the upsurge of others, is a very conscious art, interesting as the art of a disciple rather than that of a master.

One of the most interesting collections this year is Alphonse Piché's *Ballades de la petite extrace*, genuine, full-blooded ballads in the old style, with three stanzas and *envoi*. They are remarkable, too, for the archaic word-forms and figures with which the poet tries to catch Villon's spirit; he sings, as Villon might, with wise indulgence, of the common folk, their humble ways and innocent vices, of old men, old women, narrow streets, rain, beer, life and death.

> Vous qui estiez mauvaise graine
> De vostre temps, Maistre Villon,
> Sans feu ni lieu jours et semaine,
> Fesses au vent comme larrons
> A qui sont faictes pendaisons;
> Vous qui menâtes grandes trottes
> Par les châteaux et les prisons,
> Plus n'est battue la rosse morte.

Baudelaire, he calls "le chiffonnier de nos misères." Certain lines sing in our heads like refrains:

> Chacun sa vie et sa misère.

Like old ships in an old port old men die,

> Breloque au ventre et pipe en tire.

M. Clément Marchand contributes a preface in which he speaks of Old-France wit, cadences of the ancient troubadours, a sense of plenitude, and, especially, of M. Piché's sincerity.

V

At Quebec, a hundred years ago, Garneau's *Histoire du Canada* appeared in the windows of Crémazie's bookshop. The centenary of that event was celebrated by the Historical Society of Montreal in fitting style. For a whole week historians, literary critics and folk-lorists presented papers which have been collected under the title of *Centenaire de* L'Histoire du Canada *de François-Xavier Garneau*. These papers discuss the man Garneau, his work and influence, the political situation and the condition of the arts in Garneau's day, and the work of the historians who preceded Garneau, from Lescarbot to William Smith. The volume is a noble tribute to the national historian who stirred up an intellectual renaissance, whose *History* has been an indispensable manual in the hands of writers for a hundred years, whose words written in conclusion will never be forgotten:

> Depuis la conquête, sans se laisser distraire par les théories des philosophes ou les déclamations des rhéteurs sur les droits de l'homme, il a fondé toute sa politique sur sa propre conservation. Il était trop peu nombreux pour prétendre ouvrir une voie nouvelle aux sociétés, ou se mettre à la tête d'un mouvement quelconque à travers le monde. Il s'est resserré en lui-même, il a rallié tous ses enfants autour de lui, et il a toujours craint de perdre un usage, une pensée, un préjugé de ses pères, en dépit des sarcasmes de ceux qui l'entourent. . . . Que les Canadiens soient fidèles à eux-mêmes.

Garneau's grandson, M. Hector Garneau, has just published a revised and augmented edition of the famous *History*. The ninth and concluding volume brings the narrative down to the events of Garneau's day: the rebellion of 1837 and the union of the two Canadas. The centenary was a fitting occasion for a new edition of M. Gustave Lanctot's *Garneau, historien national*. Besides being a biography, this little work contains selections from Garneau's writings, verse as well as prose, together with a *critique*, in which M. Lanctot writes: "To a generation which, under the shadow of political ostracism, feared for its survival, he restored the pride of its origins, inspired it with faith in the future and preached the certitude of its mission by revealing to it the grandeur of its past."

Another centenary, the third centenary of a famous discoverer, has just been celebrated. Louis Jolliet, discoverer of the Mississippi and the first Canadian to achieve universal fame, was baptized in the house of the Hundred Associates in Quebec City in 1645. The Quebec Société d'Histoire Régionale commemorated this event by bringing out a new edition of Ernest Gagnon's biography of Louis Jolliet, a work which first appeared in *La Revue canadienne*, in 1900-1. One of the members of the Society, Father Adrien Pouliot, has added some notes to the original text and inserted some illustrations. Among the notes is a mention of the "Journal de Louis Jolliet allant à la découverte de Labrador, pays des Esquimaux," published in the *Rapport de l'archiviste de la province de Québec pour 1943-4*, and a reference to *Né à Québec*, a life of Jolliet by the well-known poet and traveller Alain Grandbois, a descendant of Louis Jolliet.

There is still another centenary to be noticed. After publishing eighteen volumes of a *History of the Province of Quebec*, M. Robert Rumilly has turned to what M. Gérin calls the "monographical method" and written a history of a pious foundation, the Society of Saint Vincent de Paúl, under the title of *La Plus Riche Aumône*. The book opens with a study of Frédéric Ozanam's work among the Catholic students at the Sorbonne, where he became Professor of Comparative Literature. Standard-bearer of Catholicism, enemy of the Saint-Simonians who believed they could root out pauperism by social reforms, by the intervention of the state, Ozanam and his companions visited and helped the poor. His group formed themselves first into a "conference," then into a society under the patronage of Saint Vincent de Paul. Ozanam died at the age of forty without being able to carry out his great literary project, which was to write a literary history of the Middle Ages in which he proposed to show how Christianity had drawn out of "Roman ruins and the tribes camped on those ruins a new society capable of possessing truth, of doing good and finding the beautiful." But his spirit lives in the society he helped to found. In his lifetime the work had spread from Europe to this continent. A "conference" was founded at St. Louis, U.S.A., in 1845; another in Quebec at about the same date. One of the most touching pages in the book describes the "Mass of the destitute and homeless." Here the poor, the wretched and the weary chant hymns and, afterward, are given coffee and sandwiches.

Another kind of monograph, that dealing with a county or parish, is developing along interesting lines under the influence of American sociologists such as Mr. Miner and Mr. Hughes. M. Firmin Létourneau's *Le Comté de Nicolet* is important from this point of view alone. In a preface M. Arthur Saint-Pierre, while reproaching Mr. Miner for employing methods which are supposed to reveal the particularities of non-civilized groups such as American Indians or African societies, admits that he drew not only a faithful but a penetrating picture of a rural community. Mr. Miner's study "remains a model which our future monographists will do well to read and meditate before settling down to their task."

There is not the same system in M. Emile Benoist's *Rimouski et les pays d'en-bas*. Although M. Benoist's intention is to describe the complete establishment of a region in all its phases, agricultural, social and economic, he proceeds as a journalist from one place to another, and as a Catholic sociologist who sees the people, on the word of their bishop, applying themselves to the human exploitation of their region. The experiment in the Rimouski region is a particular case of colonization beginning at home.[2] M. Raymond Douville's *Les Premiers Seigneurs et colons de Sainte-Anne-de-la-Pérade, 1667-81* is a study of the early history of a parish based on documents in the archives of the law courts at Three Rivers. The first

[2]M. Benoist has made a slip in associating the French summer school at Trois-Pistoles with McGill University. This summer school, established some fifteen years ago, functions under the auspices of the University of Western Ontario.

part is a history of three seigniories, with interesting discussions of manor houses, fur traders and *coureurs des bois*. The second part contains biographical notes on the early settlers. A publication of the Historical Society of the Saguenay presents a history of a parish by the name of Les Escoumins, near Tadoussac. It owes its existence to the lumber trade which, says the Abbé Bélanger, "explains the character of the village, grouped around the saw-mills, and also, according to the fluctuations of the lumber market, the years of abundance and scarcity which form the pattern of its history." And an historical document published by the Historical Society of New Ontario contains two studies: one by Dr. Sherwood Fox of the University of Western Ontario, on the work of discovering the site of the St. Ignace Mission where Jean de Brébeuf and Gabriel Lalemant were martyred; the other, a study of the French movement in Welland, by Father L.-J. Bouchard. Welland is a small but cosmopolitan city in the Niagara peninsula. Before 1915 there were very few French Canadians in the peninsula. In 1915 the war factories attracted some families and Empire Cotton brought in a great many more. The present population is approximately 22,000, of whom 3,000 are French Canadians. They have come from old Quebec and Northern Ontario. "They have taken root in Welland," says M. Bouchard; "most of them will remain here after the war; they will keep their religion, their language and their fine traditions." *J'ai cent ans!* is the story of the Indian mission at Caughnawaga, opposite the island of Montreal, associated with Katéri Tekakwitha, an Indian convert who has inspired certain pieces of poetry and drama.

M. Pierre-Georges Roy's historical researches belong to literature as well as to history. His various collections of *Toutes Petites Choses* continue a long and characteristically French tradition which might be called the art of anecdote, and the material should prove invaluable for novelists. Casting about in the history of Canada during the two régimes, he has discovered all manner of interesting little things, the *petits faits* which might go unnoticed but which a writer like Maupassant thought particularly significant.

VI

Canadiennes is a collection of radio talks by the Abbé Albert Tessier. Looking back over three centuries of history he renders homage to the women who, in all walks of life, in the home, in the cloister, under arms even, have demonstrated the courage and the high moral and spiritual quality of the French-Canadian woman. Among them, of course, is Marie de l'Incarnation, of whom so much has been written of late. A new dissertation on the celebrated foundress and superior of the Ursulines of Quebec treats the subject under the headings of "Mother according to nature," "Mother according to grace," "the woman of action," "the letter-writer." In this work, *Marie de l'Incarnation: d'après ses lettres*, Sister Marie-

Emmanuel, whose personality peeps out on occasion, describes Marie's distress at abandoning her son, aged twelve, in order to give herself to God; her ardent desire to come to Canada; her counsels to her son on his ascent to perfection; her difficulties in civilizing Indians who would climb walls and run off into the woods; her humility in submitting her mystic experiences to a Director of Conscience, Le Jeune Lalemant. In the same order is a work by Alfred Raymond on *Saint Noël Chabanel*, the Jesuit missionary, who, at the age of thirty-six, died a martyr's death in Huronia. Again in the order of saints is M. Jean Desgranges's little book entitled *Vie de saint Antoine de Padoue*. Coming to our own day we have a short biography of Monseigneur Georges Gauthier by Canon Raoul Drouin, who describes the inner life, the intellectual preoccupations and the good works of the late Archbishop of Montreal: his associations with the University of Montreal, his interest in working-class family life, in preparing girls for the work of the home. M. Casimir Hébert's *L'Honorable P. E. Blondin* is the story of a legislator who resigned from Sir Robert Borden's cabinet to join the forces during the First Great War, and who, from 1930 to 1935, was President of the Senate. M. Blondin was descended, on his father's side, from old French stock and, on his mother's, from a United Empire Loyalist family. His friends speak of his integrity, generosity, his large hospitality, his humility, his culture, his patriotism, and his idealism. "To unite the energies of the Anglo-Saxon soul with the clarity of the French soul," he once said at a patriotic gathering, "to harmonize two races without confounding them, to make a nation doubly strong and happy, that, so it seems to me, is the resolution we ought to adopt on this day of celebration, and consecrate to it the effort of all our days and all our life." M. Armand Marin's *L'Honorable Pierre-Basile Mignault*, like other works published under the direction of the School of Librarians of the University of Montreal, is partly biographical and partly bibliographical. M. Mignault (1854-1945), sometime Professor of Law at McGill and for some years a justice of the Supreme Court of Canada, is the author of *Le Droit civil canadien*, a work in nine volumes. "All his thought is condensed in a very valuable article published in the *University of Toronto Law Journal*" in 1940 (I, 104-36).

"Teaching is not a trade, it is not even a profession: it is something more noble, it is a high vocation, it is a holy mission." These are the words of a normal-school principal, the Abbé H.-A. Verreau, a matchless educator, polemist and historian. The Abbé Armand Yon's little book, *L'Abbé H.-A. Verreau*, is indeed a revelation of the man in these three capacities. M. Verreau's pedagogy and psychology were those of Mgr Dupanloup and, like the eminent Bishop of Orleans, he roused and animated the minds of his students. In 1857 M. Verreau was appointed principal of the recently created Jacques Cartier Normal School, which occupied the old Château de Ramezay. Curiously enough, the Canadian archives lay mouldering in the cellar. That same year the young principal published his first historical

work, an article on the successive fortunes of the ancient château. In 1873 the government charged M. Verreau with a special mission: to go to Europe and study the manuscripts relating to Canadian history and to indicate those which ought to be copied. The results of his investigations are contained in the report on the Canadian Archives for 1874. Among M. Verreau's publications, which are not numerous, we may mention two: the letters of Mother Duplessis de Ste-Hélène, discovered by him in the National Archives in Paris, which were written from Quebec during the years 1716-58 and which might, he says, be compared to those of Marie de l'Incarnation; and a work in four volumes on the invasion of Canada by the Americans in 1775. As a polemist, M. Yon shows him in conflict with Mgr Laflèche and others during the ultramontane-liberal controversies which occupied the years 1881-3. The ninety years of the school's history are reviewed by the Abbé L.-A. Desrosiers, its third principal, in a work entitled *Profils normaliens*. M. Desrosiers speaks of the founding of the Société du Bon Parler Français, of the review *L'Ecole*, of a vacation colony supported by private charity, and the erection of a monument to M. Verreau. The "profiles" are interviews with old boys conducted by two of them, Messrs G. Bellefleur and Donat Durand. The old boys who passed through M. Verreau's hands all testify that he was a severe but just master, an eminent educator whose influence is still felt in the teaching world today.

VII

The name of Marius Barbeau is known by folk-lorists throughout the continent. In the November number of *La Revue de l'Université Laval* you may read a summary account of his innumerable researches in a speech delivered by M. F.-A. Savard on the occasion of M. Barbeau's reception of the Léo Parizeau medal. M. Savard concludes:

> Materialism is rampant, civilizations mortally attack each other, science, blinded by pride, is becoming more and more cruel, the nations are restless. But in many humble homes in our country there are traditions which still preach respect for the human person and duties towards the common good and which chant the pure victories of the soul. It is these traditions, M. Barbeau, that you have saved from sinking into oblivion. This monument of folk-lore, comparable to some great cathedral of France, is your work, it is our glory, it is the splendid reason for this gesture of gratitude with which we salute you today.

We have three pieces of M. Barbeau's work before us: *Ceinture Fléchée* is an adaptation of his monograph on the Assomption sash. The art of weaving this sash, valuable because of its wonderful texture and exquisite colouring, was localized at L'Assomption, in a parish which used to furnish sashes to employees of the North West Company, boatmen and *voyageurs* serving in the fur trade. The art declined when the Hudson's Bay Company had sashes made by machine in Coventry, and the secret of weaving, which was known only to a few old people, was in danger of being lost. Thanks to the Canadian Handicrafts Guild, folk-lorists like M. Barbeau and M. Massicotte, and the School of Domestic Arts, these weavers were en-

gaged to teach others and the renaissance of this art is now assured. In the second volume of *Saintes Artisanes* entitled *Mille Petites Adresses*, M. Barbeau treats of weaving, lace-making, sculpture, book-binding, painting—all the little handicrafts known and practised in the religious communities in the old days. The sisters even modelled Virgins in wax and made landscapes, crosses, watch-chains, rings, etc. with human hair. Half of this book is devoted to the art of the baker and the confectioner and contains some seventy recipes for syrups, infusions, biscuits, pancakes, puddings and pies of all descriptions. It used to be thought that Ernest Gagnon had exhausted the field of folk music with his *Chansons populaires du Canada* (1865), but when M. Barbeau turned his attention to this field about 1916 he soon found that there still existed a large supply of folk music and folk literature. In the National Museum at Ottawa he has now a collection of 9,000 texts and 5,000 melodies. *Alouette!* is a new collection of some fifty or sixty popular songs chosen from this vast repertoire. The melodies are accompanied by text, commentary and historical notes. The musical analyses are by Madame Marguerite Béclard d'Harcourt.

Recently the University of Laval established a chair of folk-lore, to which it called M. Luc Lacourcière, a folk-lorist trained by M. Barbeau. Late this year there appeared the first number of *Les Archives de folklore*, a semi-annual publication sponsored by the University, a magnificent volume of two hundred pages containing articles by M. Lacourcière, M. Savard and other well-known folk-lorists.

Popular superstitions have, for many years, engaged the attention of Mme Claudia de Lys, who has travelled a good deal and lived among bushmen in Australia, primitive Indians in South America and pygmies in Africa. She is preparing an encyclopaedia of superstitions throughout the world, of which *Superstitions populaires expliquées* may be a foretaste. Several hundreds of superstitions are traced to their source and explained. The principal object of her book is to free our minds from fear by explaining symbols and facts which seem strange to us and cause apprehension. "Fear," she says, "is at the origin of every superstition. Banish fear from the mind of man and you free him from all prejudices."

VIII

The remaining material consists mainly of war books, travel books, devotional books and stories of missionary life in various regions. The first volume of Paul de Martigny's *L'Envers de la guerre* is a reporter's account of his flight from Paris after the German break-through and incarceration in a camp at Besançon. The second volume is perhaps more valuable as it describes life in France "under the heel" of the conqueror from the vantage point of Paris, where the author resided from the spring of 1941 to the autumn of 1944. Charles Miville-Deschênes, a correspondent with the R.C.A.F., followed the Allied armies through Normandy, Belgium

and Holland. His *Souvenirs de guerre* include experiences of air-raids over London, talks with people in Normandy whose ancestors may have known his ancestors, joyful celebrations in Paris and Brussels after the liberation and the horrors of a German concentration camp. If it was the business of reporters to get others to tell stories and report them, it was the business of Major Pierre Sévigny, V.M., to fight Germans. His *Face à l'ennemi* has the authentic ring of a participator in the combat: conditions of weather and terrain, food, amusements, mass attacks, dangerous assignments, the pursuit of Germans by vengeful Polish soldiers crying "Warsaw!" the decimation of his brigade fighting in isolation, fear, battle weariness, the expectation of victory and the return home, chivalry such as that of Charlie, *chasseur de bois*. At Cleves, where he was seriously wounded, Major Sévigny found well-dressed, well-nourished Germans, while a few miles away the people of Holland were dying of hunger and cold under the eyes of cruel conquerors. Major Sévigny's battery, recruited from different training centres, realized, on foreign soil, the indispensable conditions of national unity. They knew only one country: Canada; only one ideal: freedom. Of Germany Major Sévigny writes: "In this war the Huns reached a level of degradation hitherto unknown to human civilization. . . . Only a severe police and a pitiless discipline will succeed in controlling Germany's warlike ambitions. Let the Allies give her a single chance to rise and before ten years are over another war will tear the world to pieces."

In the second volume of *Cinquante Ans au pays des neiges*, Mgr Breynat continues the story of his apostolic labours among the Indians and Esquimaux in the "great white silence" of the Yukon. Father Antonio Dragon's *En Mission parmi les rouges* is an account of a three months' stay in a part of China invaded by the Reds. Father Edouard Gilbert's *Entr'quatr'murailles* relates the sufferings of Canadian religious during four years' internment in Manchuria under orders of the Japanese government. A book of a different order, *Portraits de Mandchourie* by Father Fernand Schetagne, who spent nine years in that country, gives us pictures of such types as the mandarin, doctor, interpreter, general, beggar, the bonze, and the cook. *Mektoub!* (an Arab word meaning "it was written") is an account of Captain J.-M. Marcotte's trips along the coastal region of North Africa during the war. Written in a pleasant, easy style it contains descriptions of Casablanca, Fez, Tripoli, Cairo and a visit to the priestesses of Venus, the dancing girls of the Ouled-Nails.

Canon Arthur Sideleau's *Chansons de geste* should be one of the most popular works in the *Collection Humanitas* and a very useful text for students of the mediaeval French epic. The book contains the best passages of the epics arranged in cycles, with an explanatory introduction to each cycle. The old French text is given on one page and a rendering in modern French on the other. Father Arcade-M. Monette's *La Théorie des premiers principes selon Maine de Biran* will interest scholars and religious. Secon-

dary education in Quebec is at the cross-roads, says M. Jean de Stavelot; in the articles collected in *L'Introduction du baccalauréat français au Canada*, he fears that doctrinal and moral poisoning will result from the introduction of the French non-Catholic programme of studies into Canadian colleges.

We learn with deep regret that M. Guy Sylvestre has had to discontinue the publication of his review *Gants du ciel*. During the three years of its existence it burned with a steady flame which was fed by this young director's noble purpose. M. Sylvestre knew how to enlist the services of poets, artists, musicians, philosophers, and critics, whose work expressed something of his own "ideal of attaining the eternal spiritual values which, more than bread, are necessary to man." Nor shall we soon forget his earnest desire to make known to his people the best that has been felt and thought by the English writers in the Dominion.

CHECK-LIST OF TITLES

Adam (René), Pouvoir coercitif de l'évêque (Thèses canoniques de Laval; Sainte-Foy, l'auteur, le presbytère, xx, 156 pp., $1.50). **Angers (François-Albert)**, Salaire de l'instituteur et de l'institutrice dans la province de Québec (Montréal, Fédération des Instituteurs et des Institutrices catholiques, 1945, 48 pp., 10c.). **Arès (Richard)**, Notre question nationale: tome II, Positions de principes (Montréal, Edns de l'Action nationale, 3425, rue Saint-Denis, 1945, 252 pp., $1.00). **Association professionnelle des Industriels**, Comment sauvegarder l'entreprise privée: premier congrès patronal (Montréal, l'Association, 1010, rue Sainte-Catherine ouest, 1945, 142 pp., $1.00). **Auclair (Elie-J.)**, Précis historique de la paroisse Saint-Edouard de Montréal, 1895-1945 (Montréal, l'auteur, 6365, rue Saint-Vallier, 1945, 116 pp., 75c.). **Audet (Francis-J.)** and **Fabre Surveyer (Edouard)**, Députés au premier parlement du Bas-Canada [1792-1796]: études biographiques, anecdotiques et historiques; tome premier (Montréal, Edns des Dix, 318 pp.). **Barabé (Paul-Henri)**, Marie, notre mère (Ottawa, Edns de l'Université d'Ottawa, 294 pp.); Perfection: méthodes et modèles (Montréal, Fides; Ottawa, Edns de l'Université d'Ottawa, 278 pp.). **Barbeau (Marius)**, Alouette! nouveau recueil de chansons populaires avec mélodies, choisies dans le répertoire du Musée national du Canada (Collection Humanitas; Montréal, Edns Lumen, 220 pp., $1.50); Ceinture fléchée (Saint-Sylvère, Edns Paysana, Claire-Vallée, 112 pp., $1.25); Saintes artisanes: tome II, Mille petites adresses (Cahiers d'art ARCA, no. 3; Montréal, Fides, 160 pp., illustrations, $1.50). **Béchard (Henri)**, J'ai cent ans: l'église Saint-François-Xavier de Caughnawaga (Collection Tracts de la L.M.E., numéro spécial, no. 36; Montréal, Le Messager canadien, 80 pp., 50c.). **Bélanger (Louis-Eugène)**, Ukrainiens catholiques du rit ruthène au Canada; publié en partie (Thèses canoniques de Laval; Québec, l'Université Laval, Faculté de Droit canonique, 1945, 56 pp.). **Bélanger (René)**, Les Escoumins (Publications de la Société historique du Saguenay, no 10; Chicoutimi, la Société, Séminaire de Chicoutimi, 58 pp.). **Bellefleur (Gustave)** et **Durand (Donat)**, Profils normaliens; tome I (Montréal, Edns Brabant, 8529, rue Drolet; Montréal, l'auteur, 3973, rue Mentana, 254 pp., $1.50). **Benoist (Emile)**, Rimouski et les pays d'en-bas (Montréal, Edns du Devoir, 1945, 198 pp., $1.00). **Bergeron (René)**, Art et bolchevisme (Montréal, Fides, 136 pp., 75c.). **Bernier (Alfred)**, 1885-1945: les dates mémorables du Collège de Saint-Boniface (Saint-Boniface, Man., Collège de Saint-Boniface, 1945, 78 pp.). **Bertran (Janette)**, Mon cœur et mes chansons (Montréal, Edns Pascal, 96 pp., 90c.). **Bérubé (Jean-François)**, Piété eucharistique (Montréal, Librairie eucharistique, 514, avenue Mont-Royal est, 1945, 151 pp., $1.00). **Biron (Fernand)**, Chant grégorien, sa valeur esthétique; préface de M. Guy de Lioncourt (Québec, l'Action

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l'Etoile, 100 pp., 60c.). **Québec, Secrétariat de la province,** Rapport de l'archiviste de la province de Québec pour 1944-1945, par ANTOINE ROY (Québec, Imprimeur de Sa Majesté le Roi, 1945, xvi, 438 pp.). **Raymond (Alfred),** Saint Noël Chabanel: martyr du Canada (1613-1649) (Collection Les grands serviteurs de Dieu; Montréal, Fides, 154 pp., 75c.). **Les religieuses Trudel dans la congrégation de Notre-Dame** (Trois-Rivières, les Comités Trudel, 1945, 400 pp.). **Ringuet,** *see* PANNETON (PHILIPPE). **Roy (Pierre-Georges),** Toutes petites choses du régime anglais; première série (300 pp.), deuxième série (300 pp.) (Québec, Edns Garneau, $2.00). **Roy (Serge),** Impasse; deux tomes (Montréal, Edns Pascal, 216, 190 pp., $3.00). **Rumilly (Robert),** La plus riche aumône: histoire de la Société de Saint-Vincent-de-Paul au Canada (Montréal, Edns de l'Arbre, 240 pp., $1.25). **Saint-Pierre (Arthur),** Témoignages sur nos orphelinats, recueillis et commentés; préface de Son Em. le cardinal J.-M.-R. VILLENEUVE (Collection Enquêtes de l'Institut de Sociologie de l'Université de Montréal; Montréal, Fides, 158 pp., $1.00). **Sap, Dr.,** Miettes d'histoire du Canada; première série (Lévis, *Le Quotidien*, 64 pp., 25c.). **Schetagne (Fernand),** Portraits de Mandchourie; illustrations de JEAN-P. LADOUCEUR (Montréal, Fides, 152 pp., $1.00). **Seguin (Lionel),** Historique de la paroisse Saint-Charles, comté Nipissing, Ontario (Saint-Charles, Ont., l'auteur, 1945, 490 pp., $3.00). **Sévigny (Pierre),** Face à l'ennemi; introduction du major général T.-L. TREMBLAY (Montréal, Beauchemin, 178 pp., $1.25). **Sideleau (Arthur)** éd., Balzac, Le curé de village (286 pp.), Le médecin de campagne (272 pp.); avec introduction et notes (Collection Humanitas; Montréal, Edns Lumen, chacun $1.50); Chansons de geste (Collection Humanitas; Montréal, Edns Lumen, 1945, 312 pp., $2.00). **Société des Ecrivains canadiens,** Bulletin bibliographique, année 1945 (Montréal, la Société, 98 pp.). **Société d'Histoire régionale de Saint-Hyacinthe,** Le culte du précieux-sang au diocèse de St-Hyacinthe (Document no 18; Saint-Hyacinthe, la Société, 256 pp.). **Société historique de Montréal,** Centenaire de l'*Histoire du Canada* de François-Xavier Garneau: deuxième semaine d'histoire à l'Université de Montréal, 23-27 avril 1945; édité par JEAN-JACQUES LEFEBVRE (Montréal, la Société, 1945, 462 pp., $3.00). **Société historique du Nouvel-Ontario,** Documents historiques: no 10, St-Ignace II et Welland (Sudbury, Ont., le Secrétariat de la Société, Collège du Sacré-Cœur, 52 pp.). **Société royale du Canada,** Mémoires, Section I: littérature, histoire, archéologie, sociologie, économie politique et sujets connexes, en français; troisième série, tome XL, séance de mai 1946 (Ottawa, la Société, 116 pp.); **Section française,** Présentation de M. Charles De Koninck, M. l'abbé Félix-Antoine Savard; numéro 3, année académique 1945-1946 (Ottawa, la Section, 68 pp.). **Stavelot (Jean de),** L'introduction du baccalauréat français au Canada (Montréal, Fides; Ottawa, Edns de l'Université d'Ottawa, 112 pp., 75c.). **Sylvain,** Dans le bois (Montréal, Fides, 168 pp., $1.00); Le long de la route; dessins de RODOLPHE DUGUAY (Montréal, Fides, 158 pp., $1.00). **Taché (Joseph-Charles),** Forestiers et voyageurs; préface de LUC LACOURCIÈRE (Collection du Nénuphar; Montréal, Fides, 230 pp., $1.25). **Tessier (Albert),** Canadiennes (Collection Radio-Collège, no 5; Montréal, Fides, 160, viii pp., $1.00). **Thérien (Eugène),** Soyons propriétaires: l'immeuble et ses problèmes (Collection Réussir; Montréal, Edns Lumen, 224 pp., $1.50). **Therriault (Sœur Mary-Carmel),** La littérature française de Nouvelle-Angleterre; préface de GABRIEL NADEAU (Publications de l'Université Laval, Collection de l'Hermine; Montréal, Fides, 326 pp., $2.25). **Thuot (Georges),** Le catéchisme en anecdotes canadiennes (Montréal, Fides, 230 pp., $1.25). **Trudel (Marcel),** Vézine (Montréal, Fides, 264 pp., $1.25). **Trudel (P.-E.)** éd., Frédéric de Ghyvelde, Journal de voyage, France-Italie-Palestine, 1876-1877 (110 pp., 50c.), Mon premier voyage au Canada, 1881-1882 (51 pp., 35c.) (Editions B.P.F., nos 1 et 2; Trois-Rivières); Pageant historique sur Jean Trudel à l'occasion du 300e anniversaire de son arrivée au Canada (Trois-Rivières, Edns du Bien Public, 1945, 43 pp., 40c.). **Une Ursuline des Trois-Rivières,** Les trois enfants de Fatima: saynète en sept tableaux (Montréal, Fides, 1945, 107 pp., 75c.). **Variations sur trois thèmes:** Le théâtre, par JEAN BÉRAUD; le cinéma, par LÉOS

FRANQUE; la musique, par MARCEL VALOIS (Montréal, Edns Fernand Pilon, 502 pp., $3.00). **Villeneuve (J.-M.-R.),** Le problème des lectures: allocution prononcée le 28 mai 1946, à l'occasion de la bénédiction de l'immeuble Fides (Montréal, Fides, 28 pp., 15c.). **Yon (Armand),** L'abbé H.-A. Verreau, éducateur—polémiste—historien; préface de Mgr OLIVIER MAURAULT (Collection Artisans de notre histoire; Montréal, Fides, 208 pp., $1.50).

NOUVELLES REVUES: **Les Archives de folklore** (décembre 1946); semestrielle; "contiennent des documents et études sur les mœurs, les coutumes, les croyances, les légendes, les contes, les chansons et les arts populaires au Canada français"; directeur, LUC LACOURCIÈRE; Publications de l'Université Laval—Fides, 25 est, rue Saint-Jacques, Montréal. **Lectures** (septembre 1946); mensuelle; "de bibliographie critique"; direction, PAUL-A. MARTIN, rédaction, THÉOPHILE BERTRAND; Fides, 25 est, rue Saint-Jacques, Montréal. **La Revue de l'Université Laval** (septembre 1946); dix livraisons chaque année; directeur, M. l'abbé EMILE BÉGIN, secrétaire de la rédaction, M. l'abbé BENOIT GARNEAU; Publication de l'Université Laval et de la Société du Parler français au Canada; continue *Le Canada français.*

V. NEW-CANADIAN LETTERS

WATSON KIRKCONNELL

Within the scope of the present survey come two substantial volumes of Icelandic verse: *Poems* by the late Rev. Jónas A. Sigurdsson, of Selkirk, Manitoba, and *At the Edge of the Heath* by Sveinn E. Björnsson, M.D., of Ashern, Manitoba. The former volume represents the collected works of Sigurdsson, edited with care and skill by Professor Richard Beck, who in 1945 carried out a similar extensive project for the poetry of the late Kristján Niels Júlíus. Jónas Ári Sigurdsson was born in Iceland in 1865, and died in Winnipeg in 1933. Coming to North America at the age of twenty-two, he became a Lutheran clergyman and served parishes in North Dakota, Washington, Saskatchewan and Manitoba. In this posthumous edition of his collected verse there are 211 poems, of varying lengths and varying merit. Three themes predominate: love of his ancestral Iceland, a strong sense of racial tradition and a deep religious faith. Typical of this last is the devout quatrain:

> One prayer is all my orison.
> One gift, O Lord, impart:
> Father, Thy will on earth be done,
> And let it rule my heart.

Sveinn Björnsson, physician at Ashern, was also born in Iceland (in 1885) and is a graduate of the University of Manitoba. *At the Edge of the Heath* is his second important volume of verse. It consists of three categories of work: (*a*) original poetry on various themes—nature, patriotism, satire, etc., pages 3-88, 223-4; (*b*) poems in honour of individual friends, at

weddings, anniversaries, etc., pages 89-199; and (*c*) translations from English poetry, pages 200-22. That one of the major interests of his verse has been found in English Romanticism is suggested by his rendering Keats's "Ode to a Nightingale" and Shelley's "The Cloud" into intricate Icelandic verse. In his original poetry there are some excellent examples both of the elaborate ode and of the epigrammatic quatrain.

The *Tímarit* of the Icelandic National League also carries some very good verse by Einar Páll Jónsson, Guttormur J. Guttormsson, Ragnar Stefánsson, Jakobína Johnson, Jón Jónatansson, Gísli Jónsson, Jakob J. Norman and Vigfús J. Guttormsson.

The only book of Ukrainian verse published in Canada in 1946 is a blistering volume of anti-Communist satire, *What the Kremlin Forgot*, by Fed Mikitenko, illustrated with nine priceless cartoons. One such illustration shows a Stalinesque angel, complete with nightgown, wings, halo, dove, olive-branch, black whiskers, pipe and dripping butcher-knife, standing in carpet-slippers amid a wilderness of cemetery crosses; and the verses beneath the picture may be paraphrased thus:

> This is no angel of love and peace
> To make the long contention cease.
> His wings a world of woe have poured
> Upon a graveyard's countless crosses;
> And after all these years of losses
> His olive-branch but hides a sword.

In fiction, there are three books to record: a posthumous collection of twelve short stories in Icelandic by "Gudrún Finnsdóttir" (Mrs. Gísli Jónsson); a Ukrainian novel, *Without Shelter*, by Alexander Luhowy, of Toronto; and another Ukrainian novel, *On the Lake*, by Stepan Kotyk, of Fort William. Mrs. Jónsson's fiction reveals once more the qualities that marked her earlier work: keen human sympathy, sensitiveness and delicacy of expression. Alexander Luhowy's novel, which won a prize offered in continent-wide competition by the Ukrainian National Association of the United States, is in a very different tradition. Sub-titled "The Children of the Prairie," it is a two-handed, masculine treatment of the epic story of immigrant settlement on the western plains. The most dubious feature of the book is its Ukrainian diction, which is heavily freckled throughout with English. While this is no doubt done deliberately—for Luhowy is a veteran writer with several volumes of fiction and drama to his credit—the success of the linguistic hybridization is by no means assured. Stepan Kotyk, with his present slim, yellow-covered volume, is a newcomer in the novel field. Born in Bukovina, where he received a good grounding in books, he came to Canada over thirty years ago and is a riveter in the shipyards at the head of the Lakes. His story, *On the Lake*, catches the interest at once with its "little town on the granite rock" and the stir of human life by night. There may be touches of the tyro, hints of cinema melodrama and the like, but the style is full of promise.

From the point of view of scholarship, quite the most interesting book of the year is Volodymyr S. Plaviuk's monumental collection of Ukrainian proverbs, dedicated to the Ukrainian pioneers in Canada. Here are some six thousand proverbs, methodically arranged according to an alphabetical list of subjects and supplied in each case with an explanatory paraphrase. Typical examples are:

A talking cat catches no mice.

Even a black cow gives white milk.

Every cow licks her own calf.

Not every pig comes on four feet.

No bread, no dinner.

A soldier has neither father nor brother but only a comrade.

One wife is not like another wife.

A good wife improves even a bad husband.

A good wife and good health are the greatest treasures.

It's good to be a guest, but to be home is best.

Feed a horse chaff, and he'll be slow to work.

If this treasury of Ukrainian popular wisdom could be translated into a world-language such as English or French, it would arouse great enthusiasm among the folk-lorists on this continent.

Of interest as a matter of national record is an *Almanac*, edited by the Rev. Ihor Shpytkovsky, giving an extensive statement of the part played in the Second World War by the Ukrainian-Canadians. Here are included such items as the names and photographs of 123 Ukrainian-Canadians officially reported as killed or missing in action, a partial list (215) of Ukrainian-Canadian service men who have been decorated or mentioned in dispatches, and a list of 3,830 Ukrainian-Canadian service men whose names appeared in official casualty lists. It is an imposing testimony to the part played by this racial community in the general military effort of the Dominion.

Churchmen will read with interest Father Antin Luhovy's second volume of his bilingual *Bible History*, with Ukrainian and English versions on opposite pages throughout, and Father Stepan Semchuk's historical pamphlet on *The Union of Bereste*, an episode in October, 1596, when a general council of the Greek Orthodox Church of eastern Poland met at Bereste (Brest-Litovsk) to proclaim the union of the Roman Catholic and Greek Orthodox churches, a gathering that was a signal for continued strife between the parties concerned. Honoré Ewach, of Winnipeg, has issued in English, as a *Ukrainian Self-Educator*, a brief popular introduction to Ukrainian pronunciation, grammar and conversation. While it is only on the elementary level, it should prove highly useful to anyone seeking an entry into the language.

The only volume this year in Hungarian is one by Rev. Dr. Pál Sántha, of Stockholm, Saskatchewan, giving a systematic analysis of the Hungarian community in Canada in the light of the latest (1941) federal census. He points out that there are 54,598 Canadians of Magyar descent, as compared with 50,000 of Hungarian stock in all Central and South America and with half a million in the United States. Nearly one-half of the Hungarian-Canadians, 26,804 out of 54,598, now live in eastern Canada.

Dr. Jacob Janzen's usually copious output in German narrowed in 1946 to a slim trickle in two pamphlets, one a miscellany in honour of a school reunion in Waterloo, the other a facetious outline of philosophy as adumbrated in a little Mennonite village in Old Russia.

In conclusion, tribute should be paid to scholarly contributions to the Icelandic annual *Tímarit*, especially Gísli Jónsson's essay on the Icelandic composer, Sveinbjörn Sveinbjörnsson (supplemented by an exhaustive list of his published and unpublished compositions), Stefán Einarsson's paper on "Gudmundur Fridjónsson and Dettifoss," Richard Beck's critical study of Thorsteinn Gíslason's poetry, and Árni Sigurdsson's comprehensive survey of the history of the theatre among the Icelandic-Canadians. In the same issue is an original drama by J. P. Pálsson, entitled "A Sign from Heaven," a fantastic fable of a distant future when strange things happen to our economic order.

CHECK-LIST OF TITLES

Beck (Richard) ed., Jónas A. Sigurdsson, Ljódmaeli (Icel. "Jónas A. Sigurdsson Poems," Winnipeg, Columbia Press, 317 pp.). **Björnsson (S. E.)**, Á heidarbrún, Kvaedi (Icel. "At the edge of the heath," Winnipeg, Viking Press, 231 pp.). **Ewach (Honoré)**, Ukrainian self-educator (Winnipeg, Ukrainian Cultural and Educational Centre, P.O. Box 3113, 91 pp.). **Finnsdóttir (G. H.)**, Dagshrídar spor: Tólf sögur (Icel. "Track of the throes of day: twelve stories," Akureyri, Arni Bjarnarson, 230 pp.). **Janzen (J. H.)**, Die Geschichte der philosophie (Ger. "The history of philosophy," Waterloo, Ont., privately printed, 64 pp.); Nach Hause (Ger. "Homewards," Waterloo, Ont., privately printed, 24 pp.). **Jónsson (Gísli)** ed., Tímarit Thjódraeknisfélags Íslendinga, XXVIII Ár (Icel. "Periodical of the Icelandic National League," Winnipeg, 148 pp.). **Kotyk (Stepan)**, Nad Ozerom (Ukr. "On the lake," Winnipeg, New Pathway Press, 109 pp.). **Luhovy (Antin)**, Bibliyna Istoriya, Staroho i Novoho Zavitu: Chast' II Novy Zavit (Ukr. "Bible history, Old and New Testaments: Part II, The New Testament," Yorkton, Holos Spasytelya Press, 156 pp.). **Luhowy (Alexander)**, Bezkhatny (Ukr. "Without shelter," Edmonton, Alberta Printing Co., 297 pp.). **Mikitenko (Fed)**, Pro Shcho v Kremli Pryzabuly (Ukr. "What the Kremlin forgot," privately printed, 80 pp.). **Plaviuk (V. S.)**, Prypovidky, abo Ukrayins'ko-narodnya filosofiya (Ukr. "Proverbs, or Ukrainian folk philosophy," Edmonton, Ivan Solyanych Press, 352 pp.). **Sàntha (Pàl)**, Kanada Magyarsága (Hung. "The Canadian Hungarian community," Winnipeg, Canadian Hungarian News Press, 31 pp.). **Semchuk (Stepan)**, Beresteys'ka Uniya (Ukr. "The union of Bereste," Winnipeg, Congress Committee, 32 pp.). **Shpytkovsky (Ihor)** ed., Almanakh kanadiys'kykh Ukrayins'kykh Voyakiv 1939-1945 (Ukr. "Almanac of Ukrainian-Canadian warriors, 1939-1945," Winnipeg, Buduchnist' Natsiyi, 240 pp.).

VI. REMAINING MATERIAL J. C. Garrett and Others

Section I deals with books on the war and its aftermath; and Section II, with non-technical writings on public questions, including education. Section III is Professor A. Brady's annual review of scholarly work in the social sciences. Section IV gathers together notes on literature, the arts, religion, etc. Section V considers narrative and descriptive writing whose subject is Canada or her various regions, while Section VI is devoted to biography. Except for Professor Brady's section, the bulk of the reviewing has been done by Mr. Garrett, whose name, therefore, properly stands at the head of the essay. Certain reviews were, as indicated in the text or notes, supplied by others, including two or three by the Editor, who is also responsible for the arrangement of the material.

I

With the writing of *The War : Sixth Year* Edgar McInnis has brought to a conclusion his history of the Second World War. This volume traces the development of military events from October, 1944, to the surrender of Germany and Japan in the spring and summer of 1945. In Europe, the events of midsummer 1944 seemed to presage quick victory and it appeared logical to turn to the problem of Japan (especially in view of American public sentiment). Stubborn resistance by the Germans in Italy, however, and their regrouping on the Western Front, in the time-lag when our communications were being built up, prolonged the struggle. The von Rundstedt offensive of the winter was an example of what strength still lay in German hands. But Germany was doomed, and the inexorable could not be averted. As the pulverizing bomber attacks continued, the Allies closed in from both sides, though the Germans, anxious to provoke, even to the end, ideological discord between Russia and the Western Allies, kept the larger part of their fighting force on the Eastern Front. With great objectivity and clarity Professor McInnis chronicles the closing incidents in the life of the Nazi régime. Part of the book the author devotes to the campaigns in Burma and the Pacific. The successful prosecution of the Pacific campaign depended on the massing of Allied sea power because the Japanese, aided by the natural defences of island strongholds (like Iwo Jima), and inspired by fanaticism (especially exemplified in the Kamikaze fliers), fought tenaciously. Even with sea power, and an immense available troop power after the defeat of Germany, the war might have dragged on for another eighteen months without the atomic bomb. In his concluding paragraphs Professor McInnis very briefly sketches the incomplete harmony of peace aims among the victors, and the possible results of future clashes now that atomic power has been harnessed for destructive purposes.

Two booklets on "The Canadian Army at War" were issued in 1945 by the Historical Section of the Department of National Defence, as interim

reports pending the appearance of the official history. To these a third was added in 1946, outlining the contribution made by the Canadian army in the decisive battles in Normandy from D-Day to the Canadian entry into Dieppe. Written in a remarkably objective style (considering the extraordinary character of the events narrated), the account does not suppress the human element; the intense excitement before D-Day is vividly conveyed. The narrative is detailed in places, but never confusing; particularly clear are the accounts of the invasion landing and the capture of Caen. The description of the German disaster in the Falaise Gap, which turned the area into "a tremendous charnel-house" is remarkably graphic. A sense of proportion is always kept, and the reader is apprised at all times of the exact strategic importance of the Canadian contribution to the vast invasion. The booklet is copiously illustrated, not only with photographs, but also with a few colour reproductions of work by official war artists.

Another official publication during the year was *The RCAF Overseas: The Fifth Year*, the second Air Force volume to appear. It covers the period from midsummer 1943 to August, 1944, and describes operations carried out by the RCAF overseas, bombing operations, preparations for invasion, the work of fighter-bombers, night fighters, intruders, and daylight fighters, attempts to cope with flying bombs, etc. The opening chapter explains how and why a separate RCAF command was organized, and it is followed by an account of the multifarious activities of our airmen in softening up the industrial areas of Germany, and other tasks. Though it is an official record, it tries to avoid stodginess by sprinkling operational stories freely with air-force terms and slang, a glossary of which is provided. But because of the nature of air-force exploits, no record would be adequate without the inclusion of a multitude of individual enterprises and isolated actions. This mass of detail makes part of the book a bit indigestible for the ordinary reader, although it will, for the same reason, be especially attractive to the air-force veteran. But, with the assistance of its excellent index, the reader is able to follow the careers of individual heroes like David Hornell, K. G. Spooner, Lloyd Chadburn, J.-E. Fauquier, and Julian Sale.

Two personal accounts of war experiences have appeared. The first of these is *Missing from the Record* by Colonel Dick Malone, O.B.E., who was chief of Canadian Army Public Relations and founder of the *Maple Leaf*. The author, without suffering nationalist bias, gives a frank account of what, as he saw it, went on behind the scenes, in Sicily, Italy, and the invasion front of Western Europe. He lays bare the conflicts at high levels between commanders, and because of his opportunities has been able to sketch some figures in a revealing way, particularly Field Marshal Montgomery, who was, says Colonel Malone, in no way responsible for General McNaughton's resignation, even though the two commanders did not always agree. In the book there is a running commentary on many thorny incidents and problems; for example, the tension between Crerar

and Montgomery, the Canadian conscription controversy, mutual suspicion at the liaison level, the unwillingness of Americans to give credit where it was due (whether it were for the work of the Canadians at Caen, or of Montgomery as a commander). The author flays the biased and malicious criticism of some American journalists, but is equally frank about British shortcomings. Yet one is convinced by his candid tone that his aim is not to create a stir, but to get at the truth. The other book, *Maple Leaf Up, Maple Leaf Down*, is not as well written, but is interesting. It is the blunt and factual account of the experience of a fighting man, Peter Simonds. His descriptions of battle are "close-up" photographs; he writes with frankness, sometimes so entirely without sentiment as to seem hard-hearted. His picture of the Germans in the Falaise Pocket is notable: "the grey bedraggled wretches plodding desperately through the wide valley below had had their fling, with all Europe at their feet for four years." His comments on looting and fraternization are also worth reading.

Still two other books of sidelights appeared, one gay, the other serious. In lighter vein is the book entitled *Herbie*, a selection of cartoons by "Bing" Coughlin in the *Maple Leaf*, with a commentary by Major Douglas MacFarlane. The cartoons present Herbie, whose counterpart was in every outfit, a soldier upon whom all the confusions, dilemmas, and minor disasters of war fell at one time or other. The comedy and pathos, the hardship and fun of the grim years are all evoked. The work will have a special appeal to veterans, as it recalls not just the conflict but its accompanying human drama of small but significant events. A more sobering record is contained in *Detour: The Story of Oflag IVC*, edited by Lieutenant J. E. R. Wood, with pastels by Lieutenant J. F. Watton. It is the result of a diary kept as a diversion from tedium by prisoners in Oflag IVC, the camp designed especially for incorrigibly escape-minded prisoners. *Detour* is offered for sale in support of the Red Cross. It is a collection of fragments of true experience—many of them escape stories with fascinating detail—and these range through the whole length and breadth of the war. A heroic company gathered in that grisly hilltop fortress. Here are some among many: Colonel C. C. Merritt, V.C., Captain C. H. Upham, V.C. and Bar (a New Zealander), Group Captain Douglas Bader, D.S.O., D.F.C. (the legless English pilot), General Bor-Komorovski, Captain the Master of Elphinstone, Lieutenant John Winant Jr. To recite all the names would sound like a roll-call of courage in a dozen nations.

The aftermath of war is represented in a book which has already aroused great interest: *Ally Betrayed* by David Martin, secretary of the Committee for a Fair Trial for Mihailovich. The author lays bare one of the tragedies of this war, the systematic misrepresentation of General Mihailovich and the Chetniks, as a result of propaganda and decisions of power politics. The charges of collaboration are carefully examined; the facts behind the Ustashi massacres are uncovered; and, most astonishing of all, the fascist record of many of Tito's present high-ranking officials is documented.

No one can afford to ignore this book; no one but the wilfully blind will fail to be impressed by it. For understanding the present crisis in that part of Europe it is invaluable. The most disturbing facts of all are that Churchill, acting on information from his advisers, threw Mihailovich over in favour of Tito, and that the B.B.C., usually considered a safe guide, regularly credited to the Partisans attacks and demolitions actually carried out by the Chetniks. Great assistance to our North African campaign was provided by their courageous work, and it went unrecognized; gradually the Allies ceased sending arms to Mihailovich and instead supplied Tito with great quantities of arms and trained his forces (whose Political Commissars took precedence over all officers). There is no question but that the Chetniks were a genuinely democratic and anti-fascist movement, and had wide popular support. After bitter fighting, they were wiped out by Tito at the end of the war, and few of them can ever have got word of Churchill's later admission on Yugoslavia: "I was deceived and misinformed." The decisions taken at Teheran were ordained by the strategical manoeuvres of power politics, and, when the die was cast, Mihailovich was doomed. These decisions set the stage for the eventual trial of Mihailovich, and for the present political transformation of Yugoslavia. The book is written with great sincerity and deserves to be widely read.

II

The publication of *The Voice of Dafoe*, a selection of editorials on collective security (1931-1944), was an awaited event of 1946. John W. Dafoe devoted many years of his life and a great deal of his energy to the mobilization of a public opinion strong enough to support the League of Nations. "I saw the brat born," he said in 1936, "and I am going to stay with it as long as it has a bit of life in its body." He watched it slowly expire, though he himself died before its formal funeral, but he went on fighting year after year against the short-sightedness of statesmen, restrictive nationalist demands, weak-kneed pacificism, isolationism, and frightened appeasing. Dafoe, in these editorials, appears often as a prophet, sitting in on the events of the future, and a true appraisal of the magnitude of his mind can be gained by watching his comments on events as they occurred. He saw clearly the whole future significance of the Manchurian affair, and was alive to the menace of Hitlerism when others freely predicted its collapse. After Munich he wrote a cutting, sobering editorial in the *Free Press* entitled "What's the Cheering For?" He was not duped, and in spite of the movement of events toward war, he battled on in the cause of collective security. Even after war broke out he campaigned for its adoption in the post-war period. One overhears, however, an optimism that time has rendered ironic: e.g., "There is not the remotest possibility that Canada's right to representation in the peace conference under present conditions can be challenged." At the time of writing Dafoe was answering Senator Gillette! And this leads to a serious criticism of the book: the value of

the editing may be queried. For instance, there is a gap left in the crucial months of August to October, 1939. One would like to hear what Dafoe, as a good liberal, thought of the Russo-German Pact (for he elsewhere speaks of a completely restored Poland as a war aim); one would like to know his opinions about Finland and the Baltic States. There are many such omissions. Considering that Russia is a world power it is astonishing how few references the index provides, apart from Litvinov's effective period. Yet Dafoe must surely have meditated on the U.S.S.R.'s role in the security question during the last five years of his life.

Under the auspices of the Canadian Institute of International Affairs a booklet covering the same problem has appeared: *Canada at Geneva* by S. Mack Eastman, a "League-Loyalist." This booklet is at once a frank examination of our timorous behaviour in the League between the wars, and a plea for resoluteness in the future. "For twenty years in the League," the author writes, "our delegates decried the discussing of collective force, and kept repeating that Parliament's specific consent was a prerequisite for Canada's participation in even the slightest military sanction." He hopes that our pledge to the Council of the United Nations organization will change this, but on the question as to whether the democracies will ever learn to act quickly enough he can in all soberness only express a hope. The booklet is a valuable discussion for students of the League and for those who are determined that the United Nations shall not fail.

In the field of internal politics one excellent book has appeared, Wilfrid Eggleston's *The Road to Nationhood: A Chronicle of Dominion-Provincial Relations*. Its scope is unfortunately restricted to the financial aspect of the question, and the author's declaration in his preface "that a solution can be found between the conflicting demands of modern nationhood and the advantages of federalism" is not really substantiated in his text. In fact, one is left very sceptical. Mr. Eggleston, who possesses a wide and detailed knowledge of his subject, traces the financial bickering between federal and provincial authorities from 1867 to the present day, devoting a good deal of space to the Rowell-Sirois Commission and its report. He gives a dramatic account of the breakdown of the conference of January, 1941, the subsequent attempt to find a post-war solution, and the present deadlock. What must be praised in the book is the author's unruffled objectivity and his shrewd assessment of the characters of the political figures involved: Prime Minister King, Mr. Ilsley, Premier Drew, Mr. Solon Low, Mr. Duplessis, and many other politicians who have been disputants.

A little group of books on Canadian democracy for general readers has also appeared. *Charters of Our Freedom*, edited by Professor Reginald Trotter, collects important documents in democratic freedom ranging from Magna Carta to the Atlantic Charter. The book is intended for use in schools, and each document is introduced with a stimulating and informative discussion. It is attractively printed and illustrated. *Everyman's Guide to*

Canada's Parliament, by George Hambleton, is a brief and sensible discussion of the Canadian parliamentary system, in theory and practice, written for the layman. W. J. Lindal's *Canadian Citizenship and Our Wider Loyalties* was written in anticipation of the coming into force of the Canadian Citizenship Act. Recognizing the ethnical diversity of Canada, the author performs a useful task in describing the privileges of citizens under the new law, and then moves on to discuss our wider loyalties, first as members of the British Commonwealth and second, as members of the United Nations. Finally, Rex Frost has collected a number of his radio broadcasts on a great variety of Canadian subjects, entitled *The Passing Show*.

Each year a fresh book is provided by some member of the C.C.F., setting forth in concise terms the socialist case against capitalism and the C.C.F. plan for Canada. In 1946, L. E. Wismer wrote *Go Left Young Man*. It begins with an analysis of incomes and living costs in Canada, explains the periodic crises in the capitalist economy, and finally describes how socialism works. As it is aimed at political conversion, it disposes of popular objections to socialism, and passes on to describe what has been achieved by socialist governments in Australia, New Zealand, and Britain. A regrettable feature of the book is its facile economic analysis of the cause of war; it ignores the psychological illness of our time which did much to bring about fascism. The socialist position would be greatly strengthened if it provided, in addition to its economic diagnosis, a counteractive to those non-economic poisons which provided fascism with so much of its dynamic among rich and poor alike. *Grey Days* by W. H. Moore is, on the other hand, a critical examination of the arguments for, and experiments in, collectivist planning, political and economic. They are categorically denounced as false remedies for the evils of the "grey days" of the twentieth century. The author rests his hope in economic liberalism. A defect of this book is that it lumps socialism, communism and fascism together as indistinguishable in essence, without recognizing that the latter two are totalitarian in spirit, while the former is making a desperate attempt to safeguard the democratic principle.

A cure for some of our other ailments is promised by Dyson Carter in *Sin and Science*, which deals with the elimination of prostitution, alcoholism, juvenile delinquency, and crime. Written in a debating style, and with tremendous confidence, the book argues "that human nature can be mended by means of scientific principles, that is, by methods which can be worked out with exactness and applied without risk of failure." Such a bald statement, when human material is being considered, requires no comment. Prostitution's cause is principally woman's economic inequality, and the other evils also have economic roots. Cure in every case depends on (*a*) economic rehabilitation in a planned society, and (*b*) psychological treatment if this is required. The author backs his argument with masses of information, and compares what he regards as the feeble attempts of Western countries to eliminate vice with the miracles of social planning in

the U.S.S.R. The book accordingly closes with a general attack on capitalism. The propagandist for Russia would be more effective if he ever even so much as suggested incomplete successes: utopian rhapsody merely serves to provoke scepticism. Similar in outlook is Paul Conn's *Science and Freedom.* It presents in popular form an account of the enormous scientific advances made during the war in metallurgy, plastics, electronics, etc., and suggests the benefits which will accrue to Canadians if the new knowledge is used for the collective welfare. He rests complete confidence in science (be it medicine or behaviourist psychology), and his emphasis leads to curious results in the concluding section, "Science and Leisure." The phrase "the television family" evokes a picture of humanity occupying itself with gadgets, a possibility prophetically sketched by Aldous Huxley in *Brave New World.* The book's refrain is a eulogy of the U.S.S.R., on whose armour of perfection no dint or tarnish is discoverable.

In turning to books on education one may appropriately commence with *Grierson on Documentary*, edited by Forsyth Hardy, since it poses at least one of our dilemmas. After tracing the development of the realistic documentary film in a brilliant series of articles, admirably illustrated with film photographs, it moves on to discuss the function of documentary. For Mr. Grierson, executive head of the National Film Board during the war, has become convinced of the importance of documentary "as a medium of education and persuasion." Briefly his point is this: in a changing world, where individualism is passing, the means of stimulating mass action have become a dangerous force; whether we like it or not, he says, we must counter totalitarian propaganda with our own instruments of persuasion. He seems quite content about individualism's demise ("the individual outlook becomes less and less valuable and more and more harmful unless it is transmuted into the corporate outlook") and thinks that humanitarian virtues can be salvaged only if "we can achieve central planning without loss of individual initiative, by the mere process of absorbing initiative in the function of planning." Documentary, he believes, can help to mould and direct opinion in a socially constructive way, though he admits that a tremendous responsibility then lies in the hands of the producer. The political wish is father to the propaganda intention; Grierson sees himself as a moulder, not one of the moulded, which is typical of his kind of mentality. But the book bears testimony to the energy and fertility of his mind; and it puts one educational dilemma squarely before us: shall we educate the individual for himself or for the state?

This problem and others related to it are faced in *Education for Tomorrow*, a series of lectures delivered at the University of Toronto by members of the staff and other prominent figures in the field of education. Mr. Joseph McCulley hopes for a preservation of the leadership principle in conditions of social living. Other speakers probe into another problem: the nihilism and moral relativism that are the legacy to us of wars and revolutions. "The real enemy," says Mrs. M. M. Kirkwood, "is negative-

ness, the absence of will," and she insists that the prime function of the teacher is to re-integrate our social purpose and "work constantly towards a positive morality. . . . Our schools and universities should form opinion, not follow it." In his address, the President of the University declares that nihilism and relativism, the two diseases of sterile intellectualism, can be countered only by a persistent faith in humane letters. Other lectures approach more specific problems in educating the young for life in a complex world: the contending pulls of academic and vocational training (Dr. J. G. Althouse), adult education (Mr. E. A. Corbett), radio as an aid to learning (M. Aurèle Séguin). In discussing "Education for the Professions" Professor Hardolph Wasteneys, himself a biochemist, says bluntly that training for the professions is not the function of the university, and that "what is needed in society is not the pragmatic outlook which the schools produce today, but more humanism." The Principal of University College would echo this view, for in his account of the growth of large institutions and the gradual disappearance of private education, he shows that not only has vocationalism grown, but specialism has made regrettable encroachments, to the general detriment of a broad liberal education. The book is a very interesting symposium of opinions, and a brief review can in no way do justice to it.

One who has thought long and deeply about these problems is Professor B. C. Diltz, and his book *Pierian Spring* is an act of faith and courage. Having come to the conclusion that the pragmatic and so-called "progressive" utilitarian philosophy of education leads only to moral sterility and to death of the spirit, he has issued another manifesto on the proper function of teaching. He explores the great interest taken in the means of education, which is accompanied in our time by a pitiful lack of agreement about its ends; he is scathingly critical of devices, which being primarily external, are said to fit a child for life in his environment. Man grows from within, and it is the function of the teacher to awaken and develop the spiritual, emotional and aesthetic faculties which are alone the springs of purposeful living. Professor Diltz relates the study of English literature to this inner development, and in a series of expositions of method, shows his philosophy in action.

There is another way of discovering whether education is achieving the end of providing enlightenment, social adjustment, and preparation for gainful employment, and that is by asking young people themselves. This is done in *Youth Challenges the Educators*, a booklet which summarizes the results of questionnaires put to young people by the Canadian Youth Commission. We may scoff at the usefulness of such a survey, but the result *is* a revelation of the present attitudes of young people: they are immune to flag waving, generally tolerant, and largely of the opinion that social inequality lies at the base of our present troubles. They show a distressing lack of regard for history and the classics; they demand far more vocational guidance, and, surprisingly, request some kind of religious

education in the schools. The booklet pleads for an education which will train not robots, but resourceful citizens with individuality and social purpose. The attainment of this is dependent on finding teachers well enough trained and paid for such a responsibility of leadership. This can be realized "only if the federal authority comes to the aid of the provincial and municipal authorities." It is a melancholy fact that education, the most vital problem of democracy, should be in Canada a political football.

The Canadian Youth Commission has issued three other booklets as part of its survey of problems confronting young people. The first is a reference manual compiled by George Tuttle, *Youth Organizations in Canada*, which contains concise information about all organizations for young people in Canada, and is invaluable for the youth leader. *Youth and Recreation*, recognizing the educational importance of leisure, is a survey of present facilities and a plea for the extension of the community centre idea. Numerous fruitful suggestions are made to schools, churches, and government. *Youth and Health* contains a summary of briefs submitted to the Health Committee of the Youth Commission. Health significantly is regarded, not as a purely individual matter, but as a social one, and some system of state medicine is advocated. The role of psychosomatic medicine, in adjusting the growing child to his social environment and preventing ailments with psychological roots, is stressed. It is a very enlightening book.

One attempt at least is being made to meet youth's plea, and that is in the field of guidance (perhaps indeed because this has the appearance of being practical and productive of tangible results). *Guidance in Secondary Schools* is a report on vocational advising at Lawrence Park Collegiate, in line with the new policy for the high schools in Ontario. There seems to be no lack of patient interviewing and tabulation in the method, though it is too early to evaluate the results as yet. To help the young student in finding an occupation, J. H. Stewart has compiled a very useful book *Young Canada Goes to Work*. In addition to giving the very sensible advice that all good jobs are not white-collar positions, he outlines the nature of scores of occupations. The information is conveyed realistically and with great commonsense. Another book of the same type is Gabrielle Carrière's *Careers for Women in Canada*. Published first in shorter form in French, this book describes openings available to women in Canada. It recognizes especially the problems of those who, though possessing moderate gifts, are seeking some sense of security in a difficult world. It is highly informative and represents a great deal of hard work in a good cause. Less extensive in its scope is Lillian D. Millar's *Careers for Women*, which lists fifteen possible occupations. It is very readable, most of the chapters having previously appeared in *Saturday Night*. *Make Selling Your Career*, by Percy W. Ward, is designed for those who, having decided on a career in the practical art of persuasion, want to improve their technique.

Of a different sort entirely is *Medicine as a Profession*, a series of six lectures to medical students by Dr. George H. Murphy, Professor of

Clinical Surgery at Dalhousie University. The informal friendliness of his manner and his rich humanity make the reading of this book a stimulating experience. He never romanticizes the profession or conceals the arduousness of the preparation for it, but he opens up a vista of human service and further endeavour to the student who has in his heart really taken the oath of Hippocrates.

III

The year 1946[3] was fertile in the publication of social studies. Volumes delayed in their production by the exigences of war now issued from the presses, and the total output compares favourably with some of the best pre-war years. Most of the monographs fall into the categories of history and political science, and, since those in history represent on the whole the richer vein, they claim examination first.

The chief laurels should doubtless go to Professor A. R. M. Lower for his *Colony to Nation*, a large one-volume history of Canada which embodies the mature labour of more than twenty years on the raw material of Canadian history and presents a narrative that the academic student or the ordinary citizen will read with interest. The work possesses adequate and suitable diagrams, index, and foot-notes, but the weight of learning is in every page borne lightly. A friend has remarked that Professor Lower is "the Abbé Groulx of English Canada." There is some aptness in the description. *Colony to Nation* certainly reflects throughout the spirit of an ardent and eloquent nationalist, more so perhaps than any previous history in English. Yet there is here a wider and greater range of intellectual influences than is evident in the work of Abbé Groulx, and there is less undiscriminating nationalist passion. Professor Lower takes evident pride in the political evolution of his native country and the growth of its nationality, but he is also prompt to criticize the foibles of its representatives and to admit that they are numerous.

This history is engagingly subjective and uninhibited. The judgment of men and events reflects throughout the special colour of Professor Lower's original and controversial mind. Never is the author ashamed of his prejudices, which become more evident as he moves in his narrative closer to the present. One gets the distinct impression that he does not like Tories. History is here past politics, but it is much more than that, for the author is always anxious to assess the diverse forces which shape the character of such politics. Geography, race, economics, and social heritage all exert influence upon the actors on the Canadian stage; all have their part in helping to determine the course of Canadian evolution. If recognizing the multiplicity of causes is for the historian the beginning of wisdom, here surely is wisdom.

The prose is easy and in places colloquial. Its special strength is most evident in simple description like the following passage, which incidentally

[3]This whole section is by Professor A. Brady.

illustrates also how close the author comes to the everyday life of the people:

> The wooden barrel is the ancestor of the modern tin can. The barrel, under its various denominations of kegs, firkins, hogshead, pipes and duns, was the ordinary container used by our forefathers, and the only effective way they had of carrying and preserving not only "wet" but "dry" goods. Goods in wooden ships ran constant risk of wetting; the barrel kept them dry. The barrel preserved salt pork, salt beef, salt herrings, and the barrel held molasses and rum. Now there was only one way to make a barrel and that was out of white oak staves. These staves ranged up to a dozen feet in length and three inches in thickness. They were made by hand with the draw-knife, and stave-making formed a winter industry in the provinces possessing good supplies of white oak near salt water, that is, in all from Massachusetts Bay southward.

Not the least admirable feature of the book is this felicitous description of homely things.

Mention may next be made of a significant book by Professor Harold Innis, *Political Economy in the Modern State*, which falls into the category of economic history in so far as it can be confined to any one of the social sciences. In fact, it ranges so boldly over economics, political science, sociology, and philosophy, that reviewing it is a rigorous task, rendered all the more difficult by the circumstance that it is a collection of papers, published and unpublished, prepared for different occasions, and with no idea of their being combined within the covers of a single book. The volume opens with an essay on "The Newspaper in Economic Development" and ends with "Reflections on Russia," and between these two are "A Plea for the University Tradition" and an essay on "Unused Capacity as a Factor in Canadian Economic History." Consequently the subject-matter does nothing to give the book coherence. Its real unity dwells in Professor Innis's consistent attitudes of mind towards the vicissitudes of contemporary society. The essays, in the words of the author, "attempt to interrelate patterns of Canadian development with those of the Western World." Anxious to find the root explanations for the forces that transform the structure of modern civilization, Professor Innis turns to certain criteria, evident in greater or less degree in his other books, which govern his view of economic development. In particular he is concerned with what may be called the technologico-economic aspects of a situation and with the swift change effected in economic relations, and hence in social relations, by new technology or by a new exploitation of resources (as in gold-mining). This type of change is illustrated, or at least referred to, in every essay of his present volume. The social effects are generally sketched in with quick and succinct phrasing. A whole complicated chapter of history may be compressed in a single sentence, such as the following: "The heavy outbound cargo from Europe characteristic of the fur trade restricted immigration, and the heavy return cargo characteristic of the timber trade hastened immigration."

Significantly, in these essays there is more attention to political technique than was common in Professor Innis's earlier studies. He often

moves rapidly now from the special preserve of the economic historian into the select territory of the political scientist, but he does not discard his technologico-economic equipment. He is a bold and imaginative synthesist. His quick leaps forward in generalization sometimes leave a reader rather breathless in the attempt to keep up with him. His audacity makes him err at times on the side of excessive simplification of complex phenomena. Illustrative are his remarks upon the relations between land and empire.

> The first [British] empire was concerned with the significance of land and the second empire with the significance of trade. Gradually land has assumed increasing importance in the second empire and the Statute of Westminster coincided closely with the return of natural resources to the prairie provinces. The Canadian federal structure has assumed a closer parallel to that of the United States as the feudalization of the second empire approached the feudal character of the first.

One could well challenge each of these sentences as an undue simplification, and we must certainly quarrel with Professor Innis for creating confusion by taking such a term as "feudal" out of its historical context and using it ambiguously. But this book abounds in so many provocative ideas and fruitful hypotheses that we can excuse the faults of its daring. Lack of space in this survey forbids any real analysis of its ideas.

Another significant book, mainly historical in character, is *Newfoundland*, which consists of a symposium of studies on certain phases of development, edited by Professor R. A. MacKay of Dalhousie for the Royal Institute of International Affairs, and written by Professors MacKay, G. S. Graham, A. M. Fraser, A. R. M. Lower, Mr. G. S. Watts, and Dr. S. A. Saunders. Instead of attempting to provide a complete history of the island, this volume emphasizes those specific phases of development which particularly help to give an understanding of Newfoundland's contemporary problems and position. Thus the staple trades (especially the fishery), the constitutional evolution, the strategic importance of the island in the North Atlantic basin, and the relations with Canada receive special attention. Dr. Saunders, who over many years has made himself an expert on the economy of the Maritime Provinces, brings his knowledge to bear upon an economy which in many respects resembles that of the Maritimes. Professor Graham, who has written a distinguished monograph on *Sea Power and British North America*, here discusses the place of Newfoundland in British strategy from Cabot to Napoleon. Professor Fraser of Memorial University College, St. John's, is given two-fifths of the main text to trace the tangled history of Newfoundland's external relations, especially the complex issues of the French Shore, the fishery negotiations with the United States from 1783 to the awards of the Hague Tribunal (1910) and the Pecuniary Claims Tribunal (1925), and finally the relations with Canada from 1864. Professor Lower writes the concluding chapter on the strategic importance of Newfoundland today, under the title of "Transition to Atlantic Bastion." Mr. Watts, of the Bank of Canada, contributes brief

chapters on the impact of war on Newfoundland's economy and its future prospects. The editor in the opening section surveys "The Problem of Newfoundland," collaborates with Dr. Saunders in the subsequent sections, and contributes a later chapter on "Responsible Government and External Affairs."

Newfoundland is a rich compendium of information on economic, diplomatic, and strategic matters. It reveals this small community as always living precariously on an economic frontier, extremely vulnerable to the shocks experienced by the greater economies in the Western world, and struggling to adjust itself to the vast changes beyond its own shores. "Newfoundland from within," wrote J. D. Rogers in 1910, "reveals only a fraction of its nature. Its heart is on the outside; there its pulse beats, and whatever is alive inside its exoskeleton is alive by accident." The outside, moreover, was not simply the British Empire. The dried codfish was a commodity of international trade, not peculiarly of intra-imperial trade. As Professor MacKay points out (p. 270), Newfoundland differs from most other autonomous colonies in that the industrial expansion in Britain during the nineteenth century did not materially increase the market there for the island's staple.

The most obvious limitation of the present volume is that only indirectly and inadequately does it indicate anything about the politics of Newfoundland in the ordinary sense of that term or about popular opinion on such matters as Commission government and the relations of the island with the outside world. Newfoundland presents the unique example of a dominion which (in 1934) lost its parliamentary type of autonomy and sought economic recovery under the rule of a Commission. The Royal Commission of 1933, which had recommended this régime, attributed the Dominion's difficulties largely to "the reckless waste and extravagance, and to the absence of constructive and efficient administration, engendered by a political system which for a generation has been abused and exploited for personal or party ends." It would have been valuable to obtain an assessment of this charge, however difficult and delicate such an assessment might be. The reader of course can derive from this volume a view of conditions which inevitably made parliamentary democracy difficult. An explicit and precise discussion of the political difficulties would have constituted a significant addition to an otherwise informative volume.

Two competent monographs on phases of economic history are *Commercial Policy in the Canadian Economy* by Orville John McDiarmid, and *Canadian Agricultural Policy* by Vernon C. Fowke. The first, by a graduate of Toronto and Harvard, gives the best historical survey of the tariff yet published. It begins with the Canadian colonies as parts of the old commercial system, examines the profound effects of the American Revolution on this system, and copiously illustrates how the British American colonies influenced its reform. "Canada had been integrated into the second British empire only by modifying some of the basic concepts of mercantilism." The

author brings out with clarity the central fact that as Britain moved towards free trade the Canadian provinces moved towards protection, and interestingly shows that protection was at first adopted with respect to agriculture in the countervailing duties against products of the United States. The discarding of protectionism in Britain prepared the way for its adoption in Canada by breaking up the economic unity of the old empire built upon preferences. "Those," declared Isaac Buchanan, early proponent of Canadian protection, "who can estimate the terrible difficulties if not impossibilities of such arrangements [eliminating colonial preferences] will begin to form some idea of the crime committed by the statesmen of England in making so serious a step in the dark as the adoption of the principle of Free Trade, or in other words of the contrary principle to that of Empire."

The later chapters of the book provide a mass of useful information on the tariff policies of Canada in the twentieth century, but they go little beyond the formal description of policy, the more general influences upon it, and the more obvious influences that it exerted. The book does not attempt a close investigation of the manifold and complex effects of the tariff, but as a discussion of general policy it has merit.

Canadian Agricultural Policy, by Professor Vernon C. Fowke of the University of Saskatchewan, is a survey of its subject extending from the seventeenth century to the decade preceding the Second World War. Its central emphasis is upon the extent to which agriculture over most of this period has been regarded by government as an instrumental industry, assisting other economic activities in augmenting the wealth and power of the state but not itself considered to be an important direct producer of wealth. Thus prior to 1850 agriculture had been looked upon as an agent of commercial and political empire, encouraged as a means of peopling territory for defence, provisioning the great staple trades, and stimulating commercial investment on the agricultural frontier. The policy was often inadequate for its ends. New France, for example, fell because of its agrarian backwardness. Its man-power on the land was insufficient to support the imperial ambitions of France, a fact in turn due to the avid interests associated with the fur trade and hostile to settlement. The ends of empire were frustrated by an inadequate encouragement of agriculture. From 1850 to the present (dates in this matter are of course arbitrary) agriculture has been regarded, not simply as an adjunct of provisioning and defence, but as a major staple industry in itself, and its role in this respect grew rapidly with the expansion of settlement on the western prairies, and with the development of much Canadian collectivism, such as the public construction of canals and railways. All these phases of development are ably and clearly traced by Professor Fowke. The period after Confederation might perhaps have been treated in more detail, and there is inadequate recognition of the protection which agrarian groups agitated for and received. The modern agrarian revolts in politics were all

in the nature of pressure for certain action from governments, and seldom did they wholly fail in their efforts.

A competent monograph in the political field is *Territorial Government in Canada* by Dr. Cecil Lingard, which traces and explains the steps whereby Rupert's Land and the North-Western Territory were transformed into the provinces of Alberta and Saskatchewan through the energy of a group of men led by Frederick Haultain, Premier of the Territories from 1897 to 1905. This chapter of history illustrates, not merely an important regional development, but the salient forces operative in the modern federation and in the interplay of its politics. The new provinces came to birth amid contentions of race and religion. Sir Wilfrid Laurier's autonomy bills raised the thorny issue of separate schools, aroused heated controversy throughout Canada, and issued in a small political crisis in Ottawa when Clifford Sifton resigned from the Laurier cabinet. Controversy did not end with the creation of the two provinces, for they were deprived of that control over their lands possessed by the provinces in the East, and a long struggle ensued until, in 1930, they won what they regarded as their rights of equality with their senior associates. Dr. Lingard presents for the first time a carefully documented survey of the history, with Haultain as the hero of the piece.

Readings in European Economic History, edited with an introduction by Dr. Karl F. Helleiner, is as the title suggests a selection of significant chapters from the writings of such distinguished economic historians as Marc Bloch, Eileen E. Power, R. H. Tawney, George Unwin, John U. Nef, Eli F. Heckscher, and Paul Mantoux. The purpose of this extensive collection is to put into the hands of students in the crowded post-war classes studies of high quality on European economic history, a subject hitherto much neglected in Canadian universities. Dr. Helleiner's excellent introduction reflects a valued fusion between the historical thought of Europe and that of the English-speaking world.

Miscellaneous are the studies which may broadly be grouped within the category of political science; such as, *Democratic Government and Politics* by Professor J. A. Corry, *Canadian Representation Abroad* by H. Gordon Skilling, *The French-Canadian Outlook* by Mason Wade, and *Americans of Japanese Ancestry* by Forrest E. LaViolette.

Professor Corry's book is a general introduction to the politics of democracy with particular reference to Great Britain, the United States, and Canada. The lines of attack are familiar enough to readers of current literature on modern government, but the comments are fresh and sage, and this book well deserves the general commendation which it has received from reviewers. The opening comparison between democracy and dictatorship in the contemporary world is succinct and skilful.

Four years before Hitler came to power, the devices for assuring that government should remain servant and not master had ceased to work and the country was governed by executive decree. That is to say, the riches of the earth lay open to those who could

somehow get control of the government. When this happens the power-hungry, the ruthless, the doctrinaire zealots who want to impose their conception of the good life on everybody are all attracted to politics as the bees to the flowers. But where the people are determined that government shall be servant and not master and the machinery of government is constructed to that end, the imperious are little attracted to politics and do not get very far even when they try.

A special feature of this book is the clear and sensible discussion of the administrative process, a discussion which is not confined to the specific chapter of that name. The democratic state is concerned, not merely with popular representation, but with business execution—the provision of numerous services in a society which is continuously disturbed by technical change and which increasingly requires more from government. The institutional problems of this growing collectivism are here briefly assessed for the academic student and general reader.

Canadian Representation Abroad, by Gordon Skilling, a Canadian by birth and early training who at present is attached to the Department of Political Science in the University of Wisconsin, is a monograph on a hitherto inadequately explored phase of Canadian political development, namely, the evolution of commercial and diplomatic representation abroad. Dr. Skilling carefully places each stage of this evolution in its historical context, and with abundant detail illustrates how the development primarily took place in response to the practical requirements and varied interests of a young and growing nation. The first representatives of Canada abroad were immigration agents, whose peculiar and varied adventures as here described are a tale of interest. The subsequent expansion into other forms of representation was determined in each instance by the special exigences of the time, and there is little evidence in this book that the political leaders often saw far ahead or cared greatly what the next step would be. The Department of External Affairs is traced from its origin as merely an administrative improvement in the handling of external affairs in Canada to its present position as the principal agency for managing external relations through the medium of representatives abroad. This development has taken place mainly since the mid-twenties, and would doubtless be regarded by Mr. Mackenzie King as one of his main achievements. That Mr. King did much to extend national status, there is no question. But, as Dr. Skilling indicates, for long he regarded the Department as little more than adjunct to his own secretariat, with results not always happy. Some of the capable men recruited to the Department were not permitted to devote their full energies to external affairs, a circumstance related of course to the highly cautious and tentative policies pursued by the government. This book throws significant light upon the evolution of Canada's international status.

The French-Canadian Outlook, by Mason Wade, the New England author of a distinguished book on Francis Parkman, presents a brief but discerning analysis of the French-Canadian community, written with an admirable impartiality throughout. Of the 191 pages, 123 deal with the historical background prior to 1919, and the remainder is concerned with

the more modern features of the community, evident since 1919. Yet it is this later if briefer part which has most significance, for to the earlier history Mr. Wade has little fresh to add. He presents a clear and sober view of the history; he utilizes the best Canadian research on the subject; he has done much research himself; and he writes with a happy turn of phrase. To these qualities he adds in the later section his own shrewdness in the direct observation of contemporary Quebec and the knowledge gleaned from numerous conversations with its inhabitants. He emphasizes in particular the steady penetration of industrialism among the French and its profound effects upon what had been a highly traditionalist culture. Those quaint, picturesque rural people of *Maria Chapdelaine* are rapidly ceasing to be the characteristic French. The middle class and the artisans become more prevalent in a Quebec which now has the highest percentage of urban population in any Canadian province, with the usual social effects of a new industrialism. Inequalities are evident. Mr. Wade aptly remarks that French-Canadian society might be compared to an iceberg. The one-ninth above the water, the *élite* of priests, lawyers, doctors, scholars, and other highly educated men, includes some of the most charming and cultivated people on this continent. The submerged eight-ninths are underprivileged economically and intellectually as compared with similar classes in English-speaking Canada. Moreover under industrialism the struggle to preserve cultural identity is forced into new aggressive forms. Mr. Wade's survey was carried out during the years of war, and with sure judgment he assesses the repercussions of the struggle upon the province. French Canadians have evidently been irritated in some instances by his frank remarks upon their parochialism, but in fact he is more prompt to recognize their virtues than their defects, and he thinks that, despite some bitter tensions in the war period, the prospect for improved relations between the British and French is better than ever before. A freer and franker relationship exists between them, and from this a sounder understanding will ensue. Much of the old self-centred isolationism of Quebec is crumbling with the French-Canadian participation in world affairs, and as it crumbles the two nationalities come closer together in outlook. All these points are skilfully commented upon and (within the compass of what is little more than an extended essay) adequately illustrated.

Americans of Japanese Ancestry, by Professor Forrest LaViolette of McGill University, is a sociological study of assimilation in the community of the United States. Except for some paragraphs in the Preface, it does not discuss the problems of Japanese-Canadians, but it will shortly be followed by a study which Professor LaViolette has carried out on the general position of the Japanese in Canada, with special reference to the situation created by the Second World War. The present monograph is confined to the family and community life of Americans of Japanese ancestry in a social milieu where racial discrimination has been a cardinal fact of life. It does not deal with the immigration of the Japanese, the agitations aroused

by their settlement in America, or the ensuing legislation in respect to them. It illustrates in its factual data how in certain respects the situation of the American Japanese has been like that of the Canadian Japanese. The heavy concentration of Japanese round Los Angeles corresponds to their pre-1941 concentration round Vancouver (about 75 per cent of the Canadian Japanese had lived within a fifty-mile radius of Vancouver), and economic and social discrimination has been somewhat similar, although perhaps stiffer in Canada. Notable is the circumstance that in Canada citizens of Japanese origin have been excluded from the franchise. This is an interesting and competent book on some of the complex problems of racial relations.

Two books may be mentioned which were actually published in 1945 but were received too late for inclusion in last year's survey.

The larger of these, and the one with more public interest, is *Problems of Canadian Sovereignty* by Maurice Ollivier, Joint Law Clerk of the House of Commons of Canada. This volume in some respects is a constitutional history, but it is much more a series of related essays on salient constitutional problems, particularly those pertaining to Canada and the Statute of Westminster, the role of the Governor-General, war and the right of neutrality, appeals to the Privy Council, amendments of the constitution, and the character of Canadian federalism. Dr. Ollivier is throughout erudite, dispassionate, courteous to those with whom he disagrees, and lucid in exposition, although the general organization of the book is at first a trifle confusing to the reader. His special zeal is "to demonstrate that Canada has become an independent kingdom, in personal union with the United Kingdom, by the adoption of the Statute of Westminster," and the legal aspects of this independence are cogently discussed. In all this there is perhaps nothing very fresh, but on the legal plane at any rate the task is performed as ably and as fully as in any previous book. The attitude of mind is that of a nationalist and Liberal, without dogmatism. On some subjects conclusions other than those of the author may logically be drawn. His treatment of the discretion of the Crown in the matter of dissolution is too simple, and it is wrong to mix the issue with dominion status. He mentions Mr. Forsey's book in a foot-note, but was evidently uninfluenced by it. His discussion of federal problems is not always adequate simply because these problems cannot be understood merely as matters of law. The socio-economic and cultural circumstances of federalism are a crucial part of its nature. Nevertheless, in the treatment of its subject, this book has many genuine merits.

Studies in Supervision is a volume of lectures, delivered by various authorities in McGill University during the session of 1945, on important matters in industrial relations. The lectures were planned and arranged by Professor D. Ewen Cameron, head of the Department of Psychiatry, and Dr. H. Graham Ross. They deal with supervision in industry, but the theme is not narrowly interpreted, and the main topics treated are super-

vision and what it means, the qualities of a supervisor, friction points in industry, the group and the individual, the learning process, the mechanism of grievance, the industrial environment, and the contribution of a medical department to supervision. Professor Elton Mayo of Harvard, in the opening lecture, points out that supervision is "management at the actual point where work is being done," and the problems of management find their intense expression at this point. Hitherto the most evident weakness in industry has been the failure to organize well-sustained co-operation, illustrated in the prevalence of absenteeism and labour turnover. Capitalism has been triumphant in its application of science and technical skill to material production, but it has been far less successful in organizing co-operation within industry on a stable basis. The reasons and remedy for this situation are analysed by Elton Mayo and the other lecturers. An adequate discussion of their interesting views and illuminating analyses is forbidden by our limited space, but it is pertinent to note how much these contributing sociologists and psychologists agree in emphasizing the necessity of shifting much of the concentrated attention in industry from manipulative skill to the human factor. The speed of modern technical change continuously and violently disturbs anything like an equilibrium in human relations. "Group association," remarks Elton Mayo, "is nowadays fleeting and impermanent, it lasts no longer than a transient mechanical process." Unfortunately, too few in society are thinking about the complex and changing problems of the group. This little book is a valuable introduction to some of these problems, and it was a wise decision on the part of McGill University to publish it.

IV

In his Founders' Day Address at the University of New Brunswick, Mr. A. J. M. Smith dealt ably and pleasantly with Roberts, Carman, and other poets of the Province. He ended with a plea which every Canadian scholar must echo, for research at the graduate level in Canadian literature and cultural history. His prophetic vision also included the more dubious project of an honours undergraduate course in the subject: really, one supposes, an area course, which in his prescription must further include "a thorough grounding in English language and literature, in American literature and American history," together with courses in political economy, philosophy, and aesthetics.

"A sentence[4] from the introduction to Clara Thomas's *Canadian Novelists, 1920-1945* accurately describes the purpose and scope of the book: 'It is an attempt to provide biographical and bibliographic information concerning authors, either Canadian born and bred or established residents of this country, who have published fiction since 1920.' For each author we have a short biographical sketch, followed by what is presumably a complete list of the author's publications. An appendix gives us a rough

[4]This review is supplied by Dr. C. T. Bissell.

classification of all the novelists dealt with, in accordance with 'certain trends which have been evident in English and American literature in the past quarter century.' When consulting the appendix, the reader may, however, find it more useful to regard the classification as determined mainly by an analysis of the subject-matter of the novels.

"The author is to be commended for her diligence in carrying out what must have been the most difficult part of her project—the compiling of biographical information. For the Canadian novelist, wandering uneasily between the literary world and the business and professional world, often looking upon Canada as a temporary resting-place on the road to eventual wealth and fame in a richer and older country, is elusive material for the maker of reference books. Still, one feels that the author would have improved the biographical section if she had drastically cut the material devoted to writers of popular adventure stories and to writers whose main interest lies outside the field of the novel, and had given more space to the few serious Canadian novelists of established critical reputation. And the book would not suffer from the omission of the attempts, modest and tentative as they are, at critical appraisal. But, on the whole, this is a useful book for the student of contemporary Canadian literature: he has now available to him a definite list, unexpectedly impressive in length, of Canadian novels published during the last twenty-five years."

Mr. Donald Buchanan has furnished his usual note on books on the arts. In dealing with *Canadian Painters*, which he edited, he has naturally confined himself to a brief factual account of the book's publication. We regret that we failed to secure an independent comment on this attractive volume which could have done justice to its interest and importance. Mr. Buchanan writes:

"Mr. George A. Reid is a man of some purpose and tenacity who did much to consolidate the work of the Ontario College of Art, of which he was the first principal. He also helped with the organizational work of various art societies. His biography, *G. A. Reid: Canadian Artist* by Muriel Miller Miner, records these facts and gives an account of his painting in what might be called a meticulous but thoroughly pedestrian fashion. But, after all, his painting was unquestionably pedestrian also. While his talent developed somewhat with the years, as the increasingly clear colour and honest naturalism of some of his later works testify, those qualities which make for truly original expression in art were lacking.

"Nevertheless such was the static condition of Ontario art in the early nineteen-hundreds, that Reid, we find, was regarded as very much an innovator by the more completely orthodox and traditionalist painters of that period!

"Originally appearing as newspaper illustrations of activities in the Royal Canadian Navy during the war, the drawings of Grant Macdonald have been collected in a book, *Sailors*. In content, they are doubtless highly accurate, but they are dull and monotonous in style.

"Although published in England, the Phaidon Press volume, *Canadian Painters*, requires some mention here. It has about ninety full-page reproductions of Canadian paintings from Paul Kane to the Group of Seven, also four large colour plates. A detailed introduction, in the nature of an historical and critical essay, is given by Donald W. Buchanan; the paintings selected for reproduction were passed upon by a committee consisting of A. Y. Jackson, Martin Baldwin of the Art Gallery of Toronto, and H. O. McCurry of the National Gallery of Canada. Unfortunately this well-printed volume, which was published at the reasonable price of 25*s.* in England, was first sold by its Canadian agents at the unusually high price in this country of $9.00. Yet there is no customs duty charged agents who import this type of book. Such exorbitant marked-up prices as are set on imported books generally by Canadian distributors were the subject of a detailed and documented *exposé* written by Mavis Gallant in the *Standard* of Montreal, and her facts, as there cited, have since attracted editorial comment in other newspapers. The price is now $7.50.

"Ten painters are briefly reviewed in Dr. Marius Barbeau's latest contribution to the 'Canadian Art' series. They are grouped under the title *Painters of Quebec*, meaning not exactly of Quebec landscape, for Alfred Pellan is almost wholly an abstractionist, meaning not that they are all French Canadians, for Henri Masson and André Bieler are both European born and they both teach in Ontario. These ten artists seem to be together here for the simple reason thatthey are the same painters who were depicted in the National Film Board's recent colour production *Painters of Quebec*. This offers us at least something new in literary procedure in Canada—a book which follows directly in the path of a film, and serves as a handbook for it."

Professor W. S. McCullough has furnished the following review of books in the field of religion:

"Four books come under the heading of church history. The first of them, *The Story of the Faith*, by Professor W. A. Gifford of the United Theological College, Montreal, is the most comprehensive; for it surveys the entire history of the Church. It starts appropriately with 'The Ancient Hebrews and Their Faith,' and it ends with a notice of the modern œcumenical movement. The story is that of European Christianity; the Greek and Eastern Churches are largely ignored, and American Christianity, being derivative, is treated lightly. The author, who is a liberal, has succeeded in his purpose, which is to produce an undogmatic, readable book for the man in the street. The scholarship, in so far as the present reviewer is able to test it, seems quite competent. *Yet Not Consumed*, by the Reverend Stuart C. Parker, is 'a short account of the history and antecedents of the Presbyterian Church in Canada.' It is not intended as a contribution to learning, but as a handbook for Presbyterians in Canada. Part I, which covers the history of the early Church down to 325 A.D., is the weakest section. Here St. Paul is given a disproportionate

amount of attention, and some dubious opinions and minor errors are in evidence. For example, even if Jesus spoke of a Church, which many doubt, he must have done so in Aramaic, not in Greek (p. iv); Paul was probably put to death in Rome, not released there (p. 28); Constantine the Great was Augustus before 323 A.D. (p. 35), and he was not succeeded by his nephew Julian in 335 A.D. (p. 36). The largest section of the book, Part II, is the account of Christianity in Scotland from St. Ninian (around whom there is more legend than the author admits) down to the reunion of 1929. Actually the Scottish Church entered its Presbyterian phase only at the Reformation, and the tale of its subsequent disputes and divisions is edifying principally to Scotsmen. Part III deals with Presbyterianism in Canada down to 1946. The origins go back to 1749, when the Protestant Dissenters' Church was organized in Halifax, but it was not until 1770 that the first Presbytery was constituted. Among the more important developments in the following years were the opening of Queen's College at Kingston in 1842, and the union of all the various Presbyterian groups in 1875, to form "The Presbyterian Church in Canada." Considering the fact that the author was a leading anti-unionist in the disruption which split the Presbyterians in two in 1925, his treatment of the Church Union issue is very fair. *The Baptists of the Maritime Provinces*, by the Reverend George E. Levy, starts in 1753 and comes down to the present. Baptist beginnings are largely traceable to New England. In 1800 the Nova Scotia Baptist Association was founded, in 1839 Acadia College began its classes, and in 1846 the first Convention of all Maritime Baptists was formed. It was not until 1906 that both "free" and "regular" Baptists were united in one Maritime organization. The book, essentially the domestic chronicle of a religious minority, is fully documented and appears to be based on considerable research. *Methodism in the Middle West*, by the Reverend J. H. Riddell, is an account of the Methodist Church in the Canadian West (east of the Rockies) from 1840 to 1925. The author, who came to the West in 1887, has the advantage of having lived through many of the events of his chronicle. The book starts in 1840, when the Wesleyan Methodist Church in England was invited by the Hudson's Bay Company to send out missionaries to Rupert's Land to work among the Indians. In 1854 this task was taken over by the Wesleyan Methodist Church in Canada, and in 1868 these missionary efforts were extended to the growing number of white settlers. Fifteen years later the Methodists of the West became a separate Conference of the Methodist Church of Canada. In 1888, a very important institution of the Western Methodists, Wesley College, affiliated with the new University of Manitoba, opened its classes. From 1904 on, Dr. Riddell's study is restricted to matters of general interest and is contained within a much smaller compass. It is perhaps unfortunate that this plan was not followed from the first. It may be useful to have the details for the record, but the mass of facts which the author gives us for the period prior to 1904 (many of them of no real

consequence) is unnecessary in a book of this sort, and tends to obscure the contribution which Methodism made to the life of Western Canada.

"*The Supremacy of Israel* contains the Bohlen Lectures of 1943, delivered in the Philadelphia Divinity School by Professor S. A. B. Mercer of Trinity College, Toronto. The Israel under discussion is the nation of Old Testament times. The thesis is that, while Israel's material and intellectual culture was inferior to that of contemporary Egypt and Mesopotamia, her literary and religious achievements were superior to those of her neighbours. Taken in a general way, this position is unlikely to be seriously questioned, and we are in the author's debt for his bringing together the varied materials for comparative purposes (though his early Babylonian chronology needs revision). The actual method which Dr. Mercer uses in his lectures savours somewhat of shadow-boxing, and there will be some who will think that he does less than full justice to the non-Hebrew part of ancient Oriental literature. As far as the Old Testament is concerned, it may be doubted if any good purpose is served by trying to find either epic, true drama, or certain Christian theological propositions within its pages (pp. 57, 63, 101-2). The discussion of modern Zionism (pp. 138-45), with which most Zionists will take issue, seems unrelated to the rest of the book.

"Among the various distinctions of Dr. D. Bruce Macdonald was his headmastership of St. Andrew's College, Aurora, Ontario, from 1900 to 1935. His earlier training for the Presbyterian ministry must have made his Sunday duties in the college chapel more congenial than they would have been to a layman, and the proof of this lies in the volume before us, *Sunday Evenings at St. Andrew's College*, a selection of forty-two of his chapel addresses delivered at various times over the years. The talks, which are short (a feature probably appreciated by the boys) and free from theological subtleties, are based on a simple but wholesome philosophy of life, and the emphasis is upon the necessity of the Andreans' preparing themselves to play a worthy part in the life of the community.

"*The Household of Faith*, by the Reverend H. R. Hunt, is a worthy addition to the series of Lenten books sponsored in recent years by the Church of England in Canada. It is a study of the early Christian movement as found in the Book of the Acts of the Apostles. The author's bibliography reflects a sound scholarship and, as befits an active rector, he frequently refers to the relevance of these chapters in early Christianity to the life of the Church today. *Come and Worship*, by the Reverend R. F. Palmer, is intended primarily as a text-book for Sunday-School teachers taking one of the leadership training courses (Training the Devotional Life) offered by the Church of England in Canada. The contents of the book are entirely praiseworthy; for they issue from the rich devotional inheritance of the Anglican tradition. The present reviewer, who has had some experience with such training classes, believes that the chief weaknesses of the book are pedagogical. The treatment needs simplification: there is far too much material for the average teacher to assimilate

in one course. Moreover, a little more realism would be in order: the author's expectations for the laity of flesh and blood are pitched too high.

"*A Layman's Theology*, by the Reverend H. G. Forster and Colonel Frank Moss, comprises twenty-seven letters exchanged between the two authors. The correspondence covers a good many of the problems which arise when intelligent Christians begin to consider some aspects of orthodox Christian belief. Colonel Moss presents the view of an informed layman, somewhat critical of the traditions of the Church, while Dr. Forster attempts to meet the Colonel's difficulties by indicating the abiding values of historic Christianity. In *The Protestant Doctrine of Revelation* the Reverend J. Y. MacKinnon has produced a very serviceable introduction to the subject. The discussion is contained within 117 pages, and therefore certain weighty matters have to be treated rather summarily. The author may be classified as a follower of Ritschl, though he seems more directly indebted to John Oman of Cambridge. Briefly he holds that God has revealed himself (in a general way) in nature, in history, and in man's moral consciousness, and (in a more special way) in Israel's religious experience and in Jesus Christ. His main point is that it is God himself, and not information about God, that comes to man in revelation, and that the divine purpose is to establish a fellowship between God and man that will redeem the latter from his sin. Three chapters are devoted to a criticism of the Roman Catholic view of revelation, while another is directed against certain phases of Barthianism. The book would have been improved by a fuller elucidation of the author's epistemology and of the precise difference between religious and non-religious knowledge. The chapter on 'Revelation in the Life of Christ' appears to be based in part upon a rather uncritical use of the Gospels."

As a tribute to the late Professor John Macnaughton, Queen's University has published *Essays and Addresses*, a selection of his writings and speeches. The volume catches the robustness of the cultivated Scotsman: the man shines through the vigorous, candid style. Forthright and blunt, he scores people off if he disapproves of them, but he has no interest in wit for its own sake; his moral earnestness and quiet religious convictions are reminiscent of the Victorians from whom he drew so much of his outlook. This has sometimes its amusing side, as is illustrated in his chivalrous but rather Gilbertian attitude toward suffragettes, whose votes he approved but whose methods he abhorred as unfeminine. In the opening section, "Classics and Theology," which reflects his religious nature, he makes an Arnoldian fusion of Hebraism and Hellenism. Throughout his life he campaigned for the humanities, as in "A Modest Plea for the Retention in Our Educational System of Some Tincture of Letters"; he deplored specialism in education as a Frankenstein monster, and forecast that the utilitarian attitude would lead to a dangerously explosive mechanical society: "Woe to the society whose arrangements would make an ant out of [man], without taking steps to secure the ant's stinglessness, his convenient and enviable monasticism,

the modesty of his claims and his immunity from desires." The section of the book which records his thoughts about the Great War is, in the light of the Nazi manifestation of the German character, the palest part of the book, but one can scarcely underpraise two essays in the concluding section, "Browning and the Historical Spirit" and "The Art of Robert Louis Stevenson." The latter particularly is full of critical *aperçues*, but it contains in particular a fine analysis of *The Master of Ballantrae* as an example in fiction of high tragedy. This essay alone would be a sufficient justification for the collection as a whole.

Two or three other books of an academic nature must be mentioned. The first of these is *The Story of the Iliad* by E. T. Owen. Every student must feel gratitude to Professor Owen for deciding to publish this study. The book does not debate the controversial questions of authorship and origins, but deliberately confines itself to a study of the artistry of the poem, which is, the author reminds us, "the proper business of a student of literature." As the work is written as a commentary, one must read it with the *Iliad* at one's side, and justice cannot be done to it in this limited space. It is to be reviewed separately in the October issue of the QUARTERLY. The second book is *Four Plays by Holberg*, a translation from the Danish by Henry Alexander, for which Professor O. J. Campbell has written an informative introduction. This volume, published by the Princeton University Press for the American Scandinavian Foundation, makes available for English readers four plays by the Norwegian, Ludwig Holberg, a principal figure in the Danish theatre in the eighteenth century. The plays chosen reveal the spirit of Holberg, who, eschewing the sentimental vogue in other countries, presents middle-class Danish life in a witty and often satirical manner.

V

There[5] can be few more useful books on the Dominion, and none more attractive, than Professor John D. Robins's collection (he will not let us call it an anthology), *A Pocketful of Canada*. Dip into it anywhere, and at every opening you will find something to interest or amuse and the impression will grow upon you that here is a volume whose percentage of relevance is very high indeed. Even the limitations are for the most part those of the nation itself. There are some four hundred pages of text, made up of roughly one hundred and fifty complete items or excerpts, by over one hundred writers. The arrangement is skilful. A primary fact about Canada is its extent, with the resulting variety set, as it were, in monotony. The extent is suggested in the first section, "From Sea to Sea"; something of the variety, in the sub-sections with their appropriate headings, "Tidewater," "West by North," etc. As the approach here is spatial, in the second main division it is temporal: the selections carry us from January to December, "Around the Year." Then, having sketched in the natural

[5]This review is by the Editor.

and topographical background, and given us our bearings in two dimensions, the editor abandons system and launches on the central section of the book: "The Patchwork Quilt." Here we have snatches of Canadian song, sophisticated and unsophisticated, with A. J. M. Smith dwelling next to Pauline Johnson, and William Henry Drummond next to L. A. Mackay; and passages of prose, from the *Jesuit Relations* to *Saturday Night*. Many of the selections whether in prose or verse are of high quality; others are merely representative; some few are neither. Those devoted to the war are among the best; those which purport to be humorous, among the worst. Here is interjected a section of illustrations, thirty-two pages, varied and on the whole attractive. Then direction is resumed in the final division, "Sign-Posts." Under the sub-heading "Cultural" are gathered selections on art, architecture, and music. It is to be observed that literature, criticism and scholarship are wholly omitted—in favour of handicrafts and Indian myths. Much more satisfactory is the second sub-section, "Political," which deals with national aspirations in the contexts of the Commonwealth and the Western Hemisphere, and which wisely seeks to illustrate the sagacity that has guided Canadian policy and commended itself to the majority of Canadians, while ignoring the nationalist sentiments of a group whose noise is out of all proportion to their numbers. The final sub-section consists of selected "Documents and Statistics." And the whole concludes with useful "Biographical Notes" on the authors represented, and an index.

Produced under the auspices of the Canadian Council of Education for Citizenship, *A Pocketful of Canada* is presumably designed principally for home consumption. That it will prove highly informative to many Canadians is beyond question; but it is even better adapted as an introduction to Canada for the reader abroad. One's chief fear is that its price will unduly limit its circulation in both markets. *A Pocketful of Canada* is essentially a popular book. Professor Robins dedicates it to "the man in the street and the woman in the streetcar." It is possible that too many concessions have been made to these hypothetical characters. The selections are all very short; and, except for a few poems and one or two of the "Political" selections, there is little to challenge the mind. Canadian thinking is of course very untheoretical (which is what we meant by remarking that the book's limitations are in general those of the nation). But it is a pity to give the impression that no critical and scholarly writing is done in Canada, or that, being done, it is of no significance. One looks in vain in the index for such names as W. J. Alexander, Charles Cochrane, Skelton, and Wrong, and one reflects how easily some of the more journalistic selections might have been spared to make room for them. Of the selections from literature those in verse are, not unnaturally, the most impressive, and here with a few exceptions the choice has been judicious; but one would have liked to see more from Canadian fiction and from descriptive writing. *A Pocketful of Canada* clearly requires to be supplemented by such a volume as Mr. Gustafson's *Canadian Accent*. And (as

we have implied above) the exclusion of all criticism of Canadian literature from the selections headed "Cultural" is a serious defect. Professor E. K. Brown's careful and penetrating comments on poetry and on the state of Canadian literature at large are certainly not less relevant to the subject than the essays printed; but this is another name which is absent.

Most attractive of the year's books on Ontario local history is J. B. MacDougall's *Two Thousand Miles of Gold*. Primarily concerned with the race for precious metals in the region north of the Great Lakes, it is a fascinating narrative. The result of first-hand observation, the book recaptures the romance and excitement of prospecting and discovery, and does not dodge the seamy side of the mining boom, the sordid mushroom towns with their dives and rowdy dance-halls, their crooks and fourflushers. The author, a former school inspector, who visited the area constantly, writes with a definite flair; his heart is responsive to the camaraderie of the gold-rush, and his ear awake to the songs of the prospectors:

> Rings on my fingers, corns on my toes,
> Gold up in Porcupine, everybody knows,
> Put on your snowshoes, and hit the trail with me
> For P-o-r-c-u-p-i-n-e,—that's me.

Two other books are representative of scholarly labour. The first of these is the history of *Stormont, Dundas and Glengarry*, 1784-1945, by John Graham Harkness, K.C., a native of the region who relates in great detail the story of the three counties from their first settlement by United Empire Loyalists to the present day. He traces the respective contribution made by the early Scots, by Germans from the Palatinate, and by later infusions of immigrants (principally from Scotland). But his story is more than local, being intimately related at all times to the wider movement in Canadian history. An examination of the photographs of distinguished sons of the counties reveals what a vital part this region has played in provincial and federal affairs. The book is written with great competence and is not lacking in humour. *Ottawa, Old and New*, by Dr. Lucien Brault, is the first complete history of the capital. It is a sober, scholarly work, although occasionally (as in the description of the nineteenth-century riots) the picture is livened up. The author remarks that Bytown's community life was stabilized when it became Canada's capital, after the organization of the police force in 1866, and that "the reputation of Ottawa is to-day unsurpassed." Assuming that this is so, it is disheartening (and symptomatic of Canada) to read on page 292 that since the Russell Theatre was burned in 1928, "the capital has had unfortunately no special building for theatrical performances." In a capital city, surely this is more than misfortune; it is calamity.

Under the quaint title *'T aint Runnin' No More*, President Fox of the University of Western Ontario has written a tribute to the little river Aux Sables which flows, or rather used to flow, into Lake Huron. With a naturalist's deep affection for river, flower and tree, Dr. Fox has celebrated

the stream which, though it has disappeared at man's bidding, has left its mark of beauty in the area it once fertilized. The most attractive feature of the essay is the graceful style in which it is written. A larger work, prepared for the Niagara Parks Commission, is *Ontario's Niagara Parks* by R. L. Way. This volume traces the history of the area from the time when tourists like Father Hennepin (1678-9) viewed the falls with terror: "The waters which fall from this horrible precipice do foam and boil after the most hideous manner imaginable." The commercialism of the mid-nineteenth century transformed the area into a garish sideshow infested by pedlars and mountebanks. The author recounts the steps taken on both sides of the border to restrict the exploitation of the falls, develop the power project, and beautify the surroundings. It is an informative book, but its attractiveness is not enhanced by the colour of the plates. Other contributions to Ontario local history are Captain L. R. Fraser's *History of Muskoka*, *A Brief History of Wellington County*, and *Melville Church, Fergus* (1845-1945).

A good book for the layman on early days in the Province of Quebec has been provided by E. C. Woodley in *Old Quebec: Trails and Homes*. The author's principal aim has been to recreate the actual conditions of life during the French régime and in the period of early English settlement. This he has achieved through a judicious use of his source materials. There emerges a picture of hardship and toil alleviated by merrymaking and good fellowship. The book's effectiveness is heightened by drawings by C. W. Jefferys, whose skill in conveying a sense of historical authenticity is well known.

Three books about Montreal have appeared, two of them by W. P. Percival, Deputy Minister of Protestant Education for the Province of Quebec. The first, *The Lure of Montreal*, is an admirable guide book, with numerous photographs scattered through its pages; the reader is conducted on a series of tours through the old and new city and its environs, but the book also attempts to convey an impression of the history and personality of the complex city. Lively bits of information are interspersed; for example, in the early years of McGill, "the professors had the right to make vegetable gardens on the campus and sometimes, as part of their income, to pasture a cow." *Across the Years*, also by Mr. Percival, traces the history of the schools in the Province, with special reference to the cities. It is a rather detailed account, which the author endeavours to make readable by the use of anecdote. The book shows the change which has taken place in the philosophy of education in the Province, and what this difference amounts to in practice is illustrated by action photographs of pupils in their classrooms. *Oldest McGill*, by E. A. Collard, was written as a contribution to the one hundred and twenty-fifth anniversary of the University. In his treatment of the early years the author has shunned the method of dry record by concentrating his attention on personalities, from James McGill to Sir William Macdonald, the tobacco king who abhorred tobacco.

Always noted for its individualists, McGill is best revealed in human sketches; these, liberally sprinkled with anecdotes, the author has provided.

From the Maritimes there is only a slim offering in local history. *The Petitcodiac*, by Esther Clark Wright, is a companion piece to her former work on the Miramichi. It is a competent and scholarly study of the river and of the people who settled along its banks. Dr. L. M. B. Maxwell has also written a little booklet of sixteen biographical sketches entitled *The River St. John and Its Poets*. A few specimen poems are cited, but there is little attempt at criticism, as the work is subsidiary to the author's prime interest, the history of central New Brunswick.

Among the books dealing with Canada's pioneer period in the West two of the most interesting in 1946 were C. K. Sissons's *John Kerr* and Major General W. A. Griesbach's memoirs, *I Remember*. The first is an absorbing account of the opening of the West in the last three decades of the nineteenth century. John Kerr went to Fort Garry as a volunteer at the time of the First Riel Rebellion, and stayed in the West for many years. An adventurous two-fisted Irishman who was also very observant, he kept a diary and wrote copious letters to his relatives. In these are embedded graphic pictures of the turbulent pioneer days. Constance Kerr Sissons has assembled Kerr's biography from these letters and diaries, the result being a vigorous and authentic record. By turns soldier, policeman, buffalo hunter, trader, Kerr travelled widely, and came into contact with many of the colourful figures of the era, Indians, half-breeds, rebels, and pioneers. In the early section of the book the authoress has set down some rather prosaic matter, but later on, as the narrative material becomes vivid, the selection is good. Noteworthy are the descriptions of buffalo hunting, and its dangers; for example, the stampede, "a fearsome sight—turning the whole landscape into an undulating sea of backs." Occasionally John Kerr's phrases are telling: "Day after day the sun blazed upon the parched ground, burning the short grass to the colour of an old worn-out moccasin." He realistically describes the Indian as a vengeful and inveterate gambler; but he was fiercely critical of the Indian treaties of 1876, and foresaw the tragic result of white supremacy. No adequate account can be given here of the mass of anecdote, but the book will be a valuable source of authentic information about the early West, and about the personalities grouped around Louis Riel.

Covering approximately the same period, General Griesbach's *I Remember* is certain to take a place in the front rank of Canadian reminiscences. Forthright, confident, and blunt as he was in life, so is his autobiography. In his character there was a vein of iron and pride, the combination of aristocratic origins and birth on the wild prairies in the last century. But there was cultivation too, and a mind capable and energetic. All of these things, coupled with an exciting, earthy career in the rough pioneering period and in the Boer War, give pungency to his memories. Caustic comment is

found on nearly every page. Here is an example, when he is describing the swearing-in of the first lieutenant-governor of Alberta:

> At twelve o'clock noon the Lieutenant-Governor, the Honourable G. H. V. Bulyea, was sworn in. The Mounted Police, some two hundred strong, were present to put on a review and march past, and did so. At twelve o'clock noon their battery fired a twenty-one-gun salute and the Province of Alberta was away to a good start. One remembers that at that moment the Province did not owe a single dollar, but in the intervening years has managed to get itself into debt to the tune of many millions of dollars, and has now repudiated most of it.

Opinionated and prejudiced, the book is packed with historical interest and good humour. It is a pity that death prevented the author from carrying his reminiscences further than 1914.

More formal treatment of the period is to be found in Martin Kavanagh's *The Assiniboine Basin*, a social study of that area of Manitoba. Its broad purpose is to show the relation between the geographical features of the region and its historical and economic development from the days of Indian habitation, exploration, and the fur trade, through the period of early immigration to the present day. Unlike other similar accounts, it finds its focal point, not in Winnipeg, but in Brandon. The painstaking historical research is enlivened with anecdotes; the maps are excellent. A shorter book, but also thorough in its method, is *Third Crossing*, a history of the first quarter-century of the town and district of Gladstone, Manitoba, by Margaret Morton Fahrni and W. L. Morton. An outline history of the Province of Alberta has been written by J. W. Horan under the title *West Nor'West*. It is a practical survey of development and present conditions.

In British Columbia two interesting books about the west-coast Indians have appeared. The first, attractively bound, is *Maquinna the Magnificent* by B. A. McKelvie. Opening with legends of the coast, it recounts the story of the white man's first appearance at Nootka. The central figure is Chief Maquinna, in whose life are concentrated the anguish and pain of the first awkward associations between white man and red. *Monuments in Cedar: The Authentic Story of the Totem Pole*, by E. L. Keithahn, is the result of eighteen years' research among the Tinglits and Haidas of the north-west coast. Tracing the history of the totem pole, the author shows its relation to the mythology and social customs of the people; he is particularly illuminating in his discussion of the relation of the "potlatch" to the totem pole, and gives some instructions on "reading" a totem pole. He relates a number of legends in a very readable style. Students of anthropology will undoubtedly welcome this study.

Linked with the foregoing is a group of books of contemporary adventuring and scientific exploration. Notable among these is *Driftwood Valley*, by Theodora Stanwell-Fletcher, which is an account, in diary form, of the expedition of two naturalists (the writer and her husband) to an isolated valley of central British Columbia. Their ostensible purpose was to collect museum specimens of flora and fauna, but this is an unscientific personal record. The glamour of isolation in rugged surroundings is

brilliantly conveyed, without any false romanticism. The descriptions of the wolves "singing in the beauty of the night, singing as no human voice had ever done," of the trumpeter swans winging southward and booming their song "like a pack of old seasoned baying hounds," and of grey dippers singing in the depth of a sub-zero night are quite remarkable. What is enduring is the authentic ring of Canada in the book, not merely because of its descriptions, but because of its insistent reminder of the elemental struggle and grandeur that lie just beyond the thin belt of our inhabited area.

Counting a Canadian edition of Mrs. Tom Manning's *Igloo for the Night*, already reviewed in these pages, there were three books of merit recording experiences among the Eskimos.

Douglas Leechman, archaeologist in the Division of Anthropology of the National Museum of Canada, has written in *Eskimo Summer* a delightful account of two months spent looking for archaeological specimens round old stone igloos on the Button Islands and Killinek Island on the northern tip of Labrador, in the company of a family of Eskimos. His professional interest is here subordinated to his observation of the Eskimos, a good-humoured, naive, and honest people. He describes their domestic life with a wealth of detail: their disregard for caribou hairs floating on a mug of tea, and their wonderful skill in making complicated string figures for amusement, are two examples from a thousand cited. It is amusing to discover that there are no Eskimo word roots beginning with *b* except those formed from *baptism* and *beer*. Dr. Leechman loves not only the people but the land which he describes hauntingly at times. There is in particular a vivid picture of a sparklingly blue bay surrounded by gaunt rocky shores with a fleet of twenty or more kayaks arrowing across it, each carrying its Eskimo seal-hunter singing to himself as he paddles along.

Last, but by no means least in merit, is *Where the High Winds Blow* by Bruce D. Campbell. The author, a former airman, wrote this book as a prisoner-of-war in Germany, in a small room which he shared with a dozen men. On one occasion he carried the manuscript on his person during a forced march across Germany. Excellently illustrated by a fellow-prisoner, the book relates his life in the north at some of the loneliest of the Hudson's Bay Company's trading-posts. Mr. Campbell writes vividly of the Eskimos, their lack of inhibitions, their hunting skill, their great love of children, and describes how they come into their own when winter descends and the sea is frozen over, and they can travel for thousands of miles over their white kingdom. He gives some account of their taboos and beliefs, but is most at home when describing his intimate life with them; he even learned to eat raw meat, though avoiding the maggots and decaying flesh which did not disgust his hosts. He is able to communicate his understanding of their character in a clear and simple style, and the result is an authentic and robust record.

A River Never Sleeps, by Roderick L. Haig-Brown, is a book of single-

minded devotion to fly-fishing in British Columbia, traced through the months of the year, be the fish steelhead, pike, trout, or salmon. The author is at his best when describing fish, and when discussing the literature of angling, in which he is obviously an expert. *Ojibway Melody* is a good-natured but rather tedious collection of essays about holidaying in Georgian Bay, written with a conspicuous absence of style. Two books of a scientific nature may be conveniently listed here. Professor Griffith Taylor's *Newfoundland: A Study of Settlement with Maps and Illustrations* gives a concise account of the topography of the island, discusses its climate, settlement, agriculture, and industry, and estimates the possibilities of future development. J. M. Thorington's *The Purcell Range of British Columbia* is a topographical study, based on mountaineering expeditions in the region. Invaluable for alpinists, its photographs are fascinating.

Travel outside Canada is represented by *Hot and Cold Laid On* by Percy and Bernadette Gomery. The tourists give England a skim, and the rather superficial comments made are written in a style intended to be funny. "England with all thy faults I love thee still" is asserted to be the theme, but the reader is left unconvinced of the love.

VI

Of special[6] interest to those concerned with the history of Canadian culture and letters, as well as with painting in Canada, is *Growing Pains*, the autobiography of the late Emily Carr; for this is not only a contribution to Canadian literature, but the life-story of a very distinguished Canadian as told by herself. The book is worthy of its subject. The Canadian branch of the Oxford University Press has done a very good job indeed, though one could wish that all the illustrations had been, as many of them are, by the artist-author. Not all of the story is being told for the first time: Emily Carr came to writing late, only indeed when ill health forced her to abandon painting, and the sole subject on which she ever wrote was her own experiences; but the new book, without abandoning the technique of the descriptive sketch, presents a more or less continuous narrative. It carries us from her early years in Victoria, B.C. (already treated in *The Book of Small*), through art study in San Francisco, painting against odds in the hostile or indifferent environment of Victoria, art study in England, and happy painting days in France, the years of struggle not only with the indifferent, the hostile, and the pretentious, but now with poverty as well—years in which painting had to be abandoned altogether (and which have already received some record in *The House of All Sorts*), and so on to belated recognition and association with her peers, the Group of Seven, in the East, and finally the end of the career as painter and the beginning of the Indian summer devoted to the sister art. There is little said in *Growing Pains* of Emily Carr's contact with the Indians or her trips into their (and her)

[6]This review is by the Editor.

territory; but this is not much to be regretted since *Klee Wyck* does not really require to be supplemented and certainly could not have been equalled by the Emily Carr of this last volume.

Indeed, as we have remarked before in these pages, *Klee Wyck* is unique and everything that Miss Carr wrote after it belongs to a different and an inferior class. In *The House of All Sorts* the decline became so marked as to be painful. It seemed that the well of memory had run almost dry. Now we must add that, while *Growing Pains* never approaches the level of the first great effort, it shows a very real recovery in interest and power. Taken as a whole, it is not inferior to *The Book of Small*. Page after page yields vivid scenes, admirable in the simplicity and economy of their presentation. It is a painter who wields the pen. But the qualities of the painter will not compensate for the absence of other qualities: alone they are incapable of producing great and moving literature. Emily Carr was a genius, but she was also an egoist of quite terrifying proportions. Her response to ordinary human situations was marked, not only by a complete absence of reflection, but by a lack of sympathy which, in a literary view, was fatal. Where there is no sympathy there is no insight. It is not merely that her pictures of people are vividly distorted: it is that they are mere surfaces, they give no sense of depth. This is the defect common to *The Book of Small*, *The House of All Sorts*, and *Growing Pains*. That there was much excuse for an embittered turning from her immediate environment is undeniable, and irrelevant: we are concerned here, not with excuse, but with explanation. Only when she was dealing with nature and with nature's children, the Indians and animals, was the heart of Emily Carr ever touched. Only then could she achieve a degree of sympathetic insight and penetrate below the surface. It is by virtue of its subject-matter, which enables the author to escape her own limitations, that *Klee Wyck* triumphs. With no other subject-matter could she ever have repeated her initial success.

During the year three lives of Sir Frederick Banting appeared.

The most important is the biography by Dr. Lloyd Stevenson, which should become a standard work. The author has great admiration for the character of Banting, but is too judicious and honest not to write frankly about the great man. He describes Banting's inconspicuous career as a student at Toronto, his soldiering days in the First Great War (when he was decorated), his disappointing attempt to establish a practice in London (Ont.) where, in Banting's words, patients "stayed away in droves." It was there, when as a part-time demonstrator in the University of Western Ontario he was preparing a lecture on the pancreas, that he read, at two o'clock in the morning, an article in a medical journal which gave him the clue that resulted in the discovery of insulin. He made a memorandum: "Tie off pancreas ducts of dogs. Wait six or eight weeks. Remove and extract." Throwing up his position, he went to Toronto and persuaded Professor Macleod to provide him with a place to work, ten dogs, and an undergraduate assistant, now Professor Charles Best. Success came very quickly.

Banting was not, initially, widely informed in the literature of his subject, but knowledge had advanced to the stage where only a brilliant and true hypothesis was needed. Dr. Stevenson outlines previous work done on the subject of diabetes, and its relation to the pancreas, from Langerhans, Minowski, and Mehring in the nineteenth century up to Banting's time. Without the assistance of men like Collip, the development of a clinically useful pancreatic extract could not have been achieved. Professor Macleod soon provided every facility and gave a measure of advice and direction, which apparently satisfied him of his right to announce the discovery of insulin. Banting was furious. He generously acknowledged the help of Best, Collip, and others, but he never forgave Macleod. Dr. Stevenson is most judicious in his assessment of the whole incident. Fame and honour fell on Banting now; but although under his direction his department was able to make some advance in the treatment of silicosis, no great second announcement was forthcoming. The latter half of the book is given to Banting's subsequent career: his travels in Jamaica and in Europe; his association with A. Y. Jackson, and his practice as an artist; his work as Director of Medical Research; his visit to Russia and his enthusiasm for Pavlov; his efforts in aviation medicine during the recent war, cut short by his tragic death in Newfoundland. Dr. Stevenson shows us Banting as a restless but tireless worker, a man who never stooped to pecuniary ambition (he could have made a fortune by treating wealthy diabetics, but refused), a man who disliked being lionized, and who was above all things a Canadian.

Dr. Seale Harris has written a shorter book entitled *Banting's Miracle*. It is a tribute to the man written by one of his friends, and though it covers substantially the same ground as Dr. Stevenson's volume, it acts as a complement to it, enriched as it is with the author's close personal knowledge of the man.. Another book, with an absurd, not to say offensive title, *He Conquered Death*, is a popularization of Banting's life for youngsters. The frame in which it is cast, the fireside-chat setting of the radio broadcast, detracts considerably from the value of the narrative, which in its own way is good.

To Master a Long Goodnight, by Brion Gysin, is an absorbing biography; it recounts the real life of the hero of *Uncle Tom's Cabin*, Josiah Henson. The sentimentalized hero, a bowing and scraping old martyr with a halo of grizzled cotton wool, endured no more brutality than Henson, nor did he have such a varied career. The real Uncle Tom did not die of a beating, but escaped to Canada and had an exciting life as preacher, soldier, lecturer, and author. He travelled abroad, was received by Queen Victoria, and was later admitted as a visitor to the White House. This amazing transformation in fortune, however, was brought about by a studious obsequiousness in dealing with whites. Mr. Gysin shows how this perpetual compromise breeds hypocrisy on the one side and suspicion on the other: Uncle Toms are not the solution of the negro problem. For Canadian readers the book has special interest, since it contains chapters on the slave refugees in Canada.

CHECK-LIST OF TITLES

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